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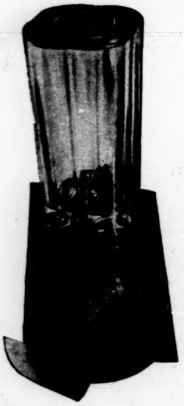

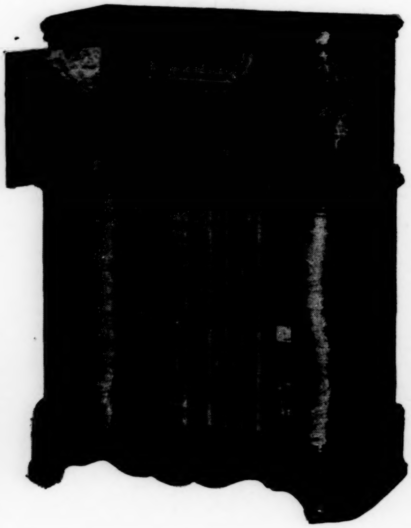

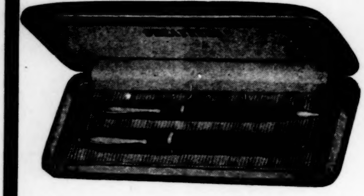

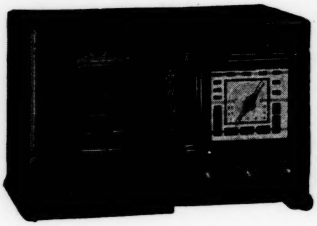

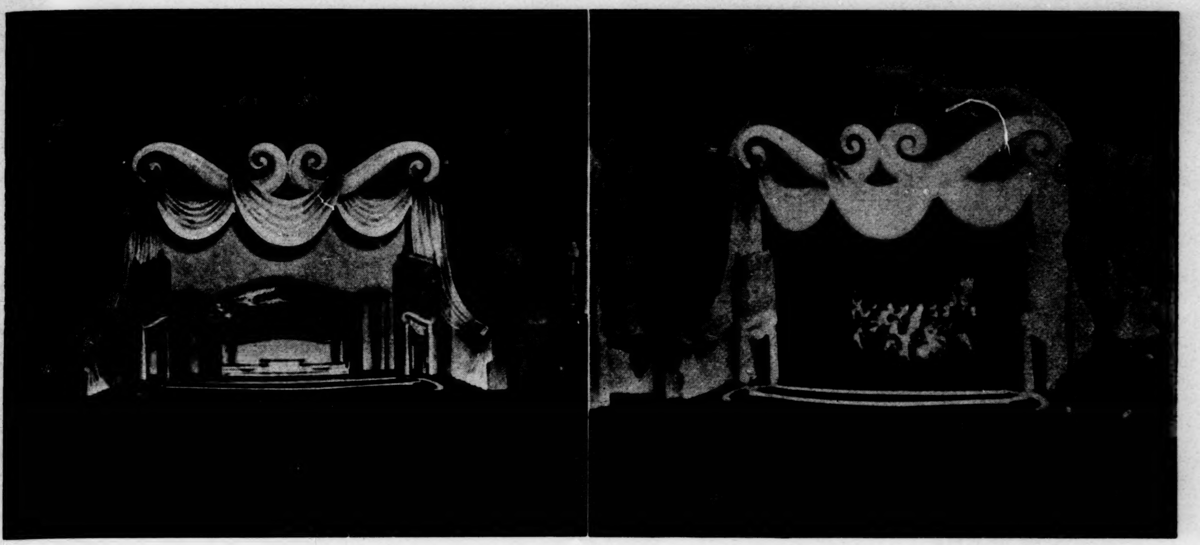

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News, Cues and Hullabaloos

Well, what do you think of GINGER ROGERS falling in love with a United States Marine and marrying him after a brief courtship? JACK BRIGGS is twenty-two years old, a six footer with brown hair and eyes. Ginger says, he is all her fancy could paint an ideal husband. They had only dated ten times before they were officially engaged. Three days later they were married.

As a Charleston contest winner from Texas, Ginger came to Broadway and married Pepper, then a headline dancer in vaudeville. Her next romance was when, as a newcomer in Hollywood, she married Lew Ayres, then the cinema's first ranking young male star. Now it's a U. S. Marine, than which there is no higher top-notcher. Here's wishing you happiness, Ginger!

TAMIRIS tells this one on herself. At one of her recent dance concerts, a friend of hers sat in the audience behind two sailors who had wandered in to the program after looking at the photos of Tamiris in the lobby. (Who wouldn't?) Well, just before the curtain went up, one of the sailors began reading the program out loud, "The first thing is Confetti by John Powell" he read in a perplexed voice.

Then the curtain went up. After that number the reading sailor turned to his buddy and remarked, "John Powell looks like a girl."

Then he again read the program aloud, "Second number is Prelude by Ignace Paderewski."

Again the curtain went up. Again Tamiris danced. Now the second sailor turned to the first and said, "Ignace Paderewski looks just like John Powell."

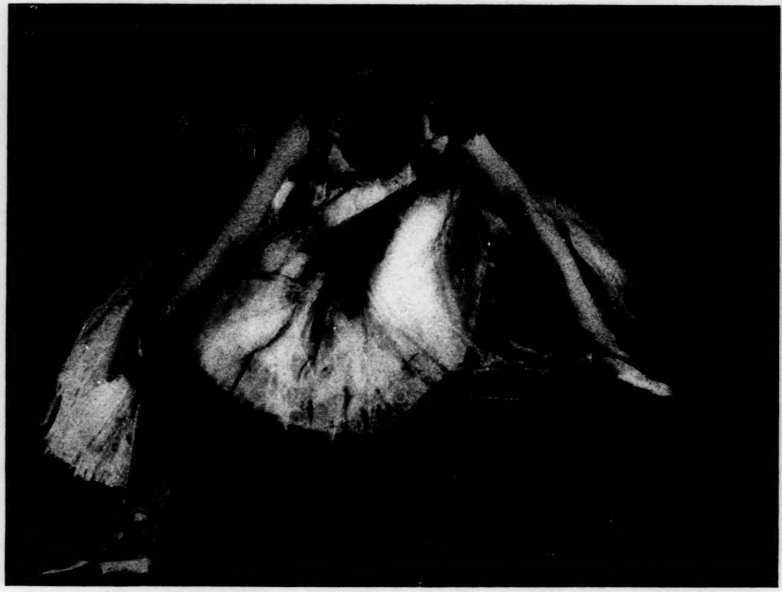
Of course you know FRED ASTAIRE'S new intimate musical to be made by RKO is now called "The Sky's the Limit," and his new partner is Joan Leslie. The way that man changes partners, he may get around to us yet!

RKO's vice-president in charge of production, Mr. Charles W. Koerner, in a press interview this month, promised a crop of spring and summer musicals with DANCING. Hurrah for our side!

The Anderson-Ivantzova School reports these interesting bits of news of the professionals attending the school. PATRICIA BOWMAN has returned from Chicago after an engagement as prima ballerina of the Chicago Opera Company. She opened recently at the Capital Theatre in Washington in "Coppelia." AOLA VEROVA who appeared with the Meyer Davis Orchestra is now appearing as ballerina of the "Merry Widow." MARGUERITE DE FUGUERA

Bella Reine in a Degas study, one of the many dances based on the paintings of the great masters, in her benefit performance for the Belgians in England.

photo: Alfredo Valente



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Vol. XVII No. 3 DANCE MAGAZINE FEBRUARY 1943

PUBLISHED MONTHLY BY THE RUDOR PUBLISHING CO., 250 West 57th Street, New York, N. Y. Rudolf Orthwine, president and treasurer; Lillian Orthwine, Vice-President; Jacob Landau, secretary. Re-entered as second class matter October 16, 1942 at the Post Office at New York, N. Y., under the act of March 3, 1879. Trade Mark registered. Copyright by the Rudor Publishing Co., Inc. All rights reserved. Contents of this magazine may not be reproduced in whole or part without permission. Unsolicited manuscripts, drawings or photographs are sent at the author's risk. Photographs cannot be returned. Price 25 cents per copy; subscription price $2.50 a year, $4.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, $3.00 a year. Other countries, $3.50 a year.

late of the Jooss Ballet has departed for her third engagement at the "Club Samovar" and NADIA VERALLE is appearing at the "Casino Russe" in New York. PATRICIA DEERING will appear in the new Michael Todd production. MARTHA MANNERS is dancing in New York nite clubs.

"DOWN BEAT" ran the same photo of JOHNNY LONG AND AENNCHEN in the January issue, as DANCE Magazine did. That's the spirit! The music magazines should show the relation of dance to music, and the dance magazine should give the musicians a break. It takes both dancers and musicians to keep the public happy.

AGNA ENTERS' exhibit of painting is extended to the end of January, and continues to pull raves from the N. Y. art critics. Enters has the power to inspire unlimited pages of verbage from the literati. Enters also opened the Metropolitan Museum's History of the Theatre Series on January 25th.

TONY DE MARCO is sick (we're so sorry.) FLORELL, Parisian dancer, has taken over the production of the Copacabana Revue. Of course, you've heard about Florell as one of New York's top designers, and we mean top, because his millinery tops the costumes of such celebs as the Duchess of Kent, Norma Shearer, Carmen Miranda, Joan Crawford and now all the girls in Merman's new musical, "Something for the Boys." At a recent Spring millinery show of Florell hats at the Ritz Carleton a group of soldiers were asked to choose the winning hat. After a bevy of beautiful girls had paraded by in the hats, the soldiers chose a floppy brimmed chapeau modeled by a luscious blonde. When asked why they chose that one, they replied, 'Because that hat had the most beautiful legs in the whole show."

THE DANCING HARTMANS opened at the Waldorf recently in full regalia, in spite of the fact that their wardrobe trunks arrived from Chicago exactly eighteen minutes before their scheduled appearance. There are troupers for you!

MEYER DAVIS, who owns a piece of the Broadway hit, "By Jupiter," dropped backstage to invite the dancing star, RAY BOLGER, to his January 10th birthday party in Philadelphia. As soon as he entered the dressing room, Ray greeted him with: "Glad you dropped in, Meyer. I wanted to invite you to my birthday party on January 10th!" It ended up with Davis celebrating Bolger's birthday in New York and then flying to Philly to celebrate his own the same evening.

SONO OSATO danced the role of the queen in Bluebeard when LUCIA CHASE gave herself a couple of weeks' holiday. Watch out Lucia, they say Sono was very alluring as the queen.

BELLA REINE, the Agna Enters of Europe, gave her talents to the benefit performance for Belgians in Britain, January 18th at New York Town Hall. The benefit was under the direction of Mrs. Benjamin Watson.

A very entertaining program, it was with Miss Reine excelling in her "Milk Jug" (from a Millet Painting), "Back Stage at the Opera House" (after Degas) and "Sur le Pont d'Avignon" (a French Singing Game).

The audience was both smart and artistic. Rachel Crowthers introduced the program and spoke with warmth, charm and conviction. Notables from the dance field were also in evidence. Among them were: Madame and Monsieur Romanoff, ex-ballet master of the Metropolitan Opera Ballet; Mr. Swarz of Jooss Ballet; Marina Svetlova who is about to rejoin Sir Basil's Ballet Russe; Grant Mouradoff, dancer; Joe Hazan who wrote "On the Classical Dance of India" for the January DANCE Magazine; John Martin, Dance Critic, New York Times.

Edwin Denby, dance critic for Modern Music, was substituting for Laurence on the Herald-Tribune.

LEON AND EDDIE'S introduce RUTH LANE, 21 year old dancer, as a girl show producer to take FRANK SHEPHERD'S place (now in the Army). Good for you Leon and Eddie! Give the girls a break at producing.

The Zeigfield show will open in Boston on January 20th with a roster of dancing names that will bring sparkles to any dance fan's eyes. NADINE GAY, TOMMY WONDER, PATRICIA HALL, DIXIE ROBERTS, and to top everything JACK COLE with his dance group. P.S. Just heard MARY ALICE BINGHAM, subject of a DANCE Magazine "Success Story" is also in the show. We sure know how to pick 'em!

RAY and NALDI played the Copley Plaza in Boston and made a big hit, our Boston representative tells us.

RUTH and BILLY AMBROSE are treating themselves to a holiday in their own home town, Youngstown, Ohio.

GOWER, erstwhile of the team GOWER AND JEAN, is an Apprentice Seaman, studying trigonometry while waiting call. It seems dancing and higher mathematics have more than you think in common.

MIRIAM MARMEIN who has returned to New York from a two month coast to coast tour will present three members of her professional dance group on February 5th (Friday) at the Larchmont Woman's Club, in Larchmont, New York.

Miss Marmein has just completed making a set of Records, a series of talks about her creative work. These will be broadcast over radio station WTMJ in Milwaukee, a station radiating to the states of Wisconsin, Minnesota, Illinois, Indiana, Michigan and Iowa.

ALBERTINI writes us that Nashville's Community Theatre is going in for the dance. WILLARD VON SIMONS, GAMBARELLI'S partner will join the staff later this spring and start things.

GRACE and KURT GRAFF gave four recitals in Cuba last month. They were unable to take along the company because every man in the company, except Mr. Graff, is now in the service.

TED SHAWN AND MIRIAM WINSLOW also appeared in the dance series presented by the Pro Arte Musical.

Did you see Princeton undergraduate, T. KENT DU PRE dancing his tricky rumba at the debutante's Victory Ball? Well, neither did we, but from all accounts, we both missed something.

Ballerina IRINA SENIOCHENKO will dance a mazurka, as well as play a part, in her first picture, "Scorched Earth."

(*Continued on Page 24*)

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Dance Follies For Lunch

This story will be history when the time comes to tell it to our grandchildren. It is more exciting than "Treasure Island" or "Robinson Crusoe".

How would you like to be wide awake dancing a "time step", at four in the morning on an outdoor stage in a drizzling rain? The six dancers of the LUNCHTIME FOLLIES loved it, and not only did that show, but repeated the performance for two other shifts of workers at the Drydock Shipping Yard in Baltimore, Maryland. They modestly said that it was nothing at all. Their reward came in seeing the expressions on the workers' faces and hearing their outbursts of approval of the show.

To be specific and enlightening, the LUNCHTIME FOLLIES is a branch of the American Theatre Wing, designed to entertain workers at all types of defense plants all over the country. This is done during the men's "lunch" hour which may be at four in the morning, twelve noon, or twelve midnight. The performance lasts from twenty to thirty minutes and because of the short period the show must move like a shooting comet. Within this time limit a dance starts the program, a song follows, then a dramatic sketch, another song, a comedy sketch and then another dance which concludes the show. There are variations with different programs but the keynote in all is vivacity and propaganda, merged to stimulate the loyalty of the men toward their work and country.

This mass audience is healthy and uninhibited. If they like the performers, they cannot wait until they come on. Their whistling and huzzas can be heard before the dancers finish bringing their legs on the stage. The stage is not the Glorified Broadway stage, but a modest, improvised platform in an open area or in one of the machine shops of the plant. There are no convenient drops, flats, lights, etc. The artists enter and exit up a step or two onto some planks hurriedly hammered together. A piano (not always tuneful) graces one corner, and supplies all accompaniment. The privilege of a stage rehearsal docs not exist. The performer goes on cold but confident. The tremendous possibilities of developing new dance and theatre audiences lies here in the steel mills and shipyards. Men and women who have never seen a play or a musical are getting a close up standing view (their noses are practically on the stage) of the finest in dance, song and play without a penny's cost to them. The individual production numbers are created by top notch artists who contribute their serviccs for the war effort.

In a recent interview Lil Liandre, well known dancer who is the Dance Director of the LUNCHTIME FOLLIES, assured us, "These productions are fully appreciated by our workers. It would thrill you to a state of goose flesh to hear their spontaneous laughter, and tickle you to watch them nip into an unfinished sandwich or apple as they shout in response to the entertainment. Recess was never like this before, and by their applause we know they think it is a great idea. As one smiling worker said to me, 'I'd be glad to work fifty hours a week if we had more shows like this to release the tension and monotony of our labor'."

Miss Lil Liandre is a veteran in spite of her youth. First, she is a dancer of note, has appeared at Radio City Music Hall, and been the Dance Director of the Guy Bates Post Drama School. She is now dancing as well as directing the dance part of the LUNCHTIME FOLLIES. She believes in a high standard. So does the public, she contends, and we are ready to agree with her there. It is not only in the dance that the public taste is misrepresented by the middle

"Praise the Lord and Pass the Ammunition" is given dance expression in one of Lil Liandre's creations for the LUNCHTIME FOLLIES. This type of timely, patriotic material got a big hand from the workers. The girls dancing are Ella Gerber, Lil Liandre and Helen Franklin.

photo: Constantine

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photo: Constantine

Lil Liandre, dance director of the LUNCHTIME FOLLIES, finds the workers like good dancing and get the gist of the serious numbers like this vigorous interpretation of "Black Magic".

men that sit in their offices and tell the artist what the public wants. Let the public decide, and they would choose good stuff nine times out of ten, to the pap that's fed them.

Miss Liandre finds the public likes folk themes, like Turkey in the Straw or a Tarentella, a Russian hopak, or any basic, vigorous dance that has sense.

"The story type of dance in which you present pictures in movement, heightened by a singer's lyrics is effective in helping the worker see the story through movement," is popular too Miss Liandre contends. "The results of this approach were manifested in a dance created to the popular song 'Praise the Lord and Pass the Ammunition'. Another type of dance presented is plain honest to goodness theatrical dance steps put together in an exciting musical comedy form and executed by the dancers with precision and energy. The third form stems from the folk dance which includes American and European themes. They are colorful and appeal to all racial groups . . .

"The LUNCHTIME FOLLIES is in its infancy, but as it grows and spreads, its benefit will manifest itself in the happiness and contentment of our workers, knowing that they, too, are being considered in these difficult times.

"The end of this story can only be told or realized when this war is over" concludes Miss Liandre. "Maybe it will be the beginning of something new and undreamed of in the theatre. Anyway, with Washington's approval of the working artist playing for the working laborer, a perfect team has been created to put over a great cause and a necessary show."

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In Our Mail Bag

by BETTY MANNING

North, South, East and West! Gee, I'm glad to hear from yo' all. I have been bending forward with the weight of the mail sack on my back. Now I have to bend backwards to answer it all.

I was sure snowed under with mail at the end of the year, but I like that kind of a White Christmas.

I received a subscription blank with no name or address. Who is the guilty one? Some one in Tampa, according to the post mark.

We all like cash on the line but P-L-E-A-S-E send checks or money orders. It's too risky putting the American eagle in an envelope.

O dear! here comes the Postman again and he is one man I look forward to seeing each day. He always brings us news from all corners, big cities, towns and hamlets. It's the goods news that "DANCE" is reaching out in leaps and bounds. Subscriptions are pouring in, and that's what I love. It's right up my alley! Complaints? Yes, a few. But I must confess it's usually from someone who failed to notify us of her change of address and after a month or two wonders why she didn't receive her magazine. Ho, hum, it's all in a day's work.

There are lots of sweet memories in our Mail Bag for me, for I know so many of you personally, and when I ponder over the mail, it's like talking with and seeing old friends. So write some more.

photo: Earle Forbes

Nina Stragonova in "Old Vienna" as she appears in The Original Ballet Russe currently touring with great success throughout South America.

Send me the news of your schools and your students. Send your subscriptions, keep in step with DANCE Magazine, and above all, let me know what's cookin'. Here are a few of the many letters rceeived.

I have enjoyed your magazine so very much. I am not a dancer, only a rabid balletomane, and DANCE Magazine has been my greatest joy, outside of seeing Ballet, itself.

Please, when will you have an article about, or a picture on the cover, of Alexandra Danilova? The critic on one of our newspapers calls her the "ballerina assaluta", and she really is. As such, she merits more attention in DANCE Magazine. And where is her book?

Helen Hunt, Detroit, Mich.

* * *

Enclosed please find my money order for subscription to the DANCE Magazine for one year. I should like the teacher's edition. I believe that there will be some of my students who will be subscribing soon, also. I have spoken to them about it and there were several who were interested. I feel that within two or three weeks they will do so. In the meantime, in order not to miss the January installment, I am sending my check in to you now.

Wishing you all the luck you deserve in your venture and I feel that you will be tremendously successful. Your eight pages for the teachers is truly invaluable to them, I remain,

Patsy Baggott, Watertown, N. Y.

* * *

One of my students, a little Chinese-American girl by the name of Eloise Chun, has attended my classes here in Honolulu reguarly for one year, without ever missing a lesson. For her faithfulness, I am awarding her one year's subscription to your very fine magazine.

Barbara Barnes, Honolulu

* * *

The circular about the magazine is splendid. I can see how much thought is going into the magazine. Everyone is remarking upon it. We are so glad that those awful pictures of all the pet TOE pupils have been eliminated.

Hazel M. Ryan, Paterson, N. J.

* * *

The enclosed check is for subscription to the "DANCE". I truly hope that every dance teacher in America will subscribe and that it will continue to the highest peak of success.

Anna M. Greene, President D. M. of A.

* * *

I found your December (Teacher's) edition most stimulating.

Enclosed find a check to cover a year's subscription. The extra 7c you may invest in a stamp, etc. to answer my letter.

Paul Leonard, Hollywood, Calif.

On Thin Ice

by MERCURY

Sonja Henie in "Hollywood Ice Revue" turned them away by the thousands at Madison Square Garden. Catherine Littlefield's choreography of the "Cake Walk" and "The Swan" won admiration. Also, her treatment of the usual barrel jumping was a great improvement. Johnny Caesar stood out for artistry as well as speed. But the hit of the show was Sonja in her Hula which, mirabile dictu! was very charming and artistic in spite of being a wow.

* * *

Bob Russell, the able M.C., opens the skating show at the Terrace Room with a skit of old Shanghai. Sunny Dunham orchestra accompanies and Bob Russell narrates and sings in an excellent voice. The skaters in Chinese costume perform an impressive skating dance. A skit called "Aladdin's Lamp" followed by the remarkable American skaters Adele Inge, Ronny Roberts, and the amazing Biselle & Farley, all doing solo parts is a treat. The whole show is in good taste. It is not just a fancy figure and trick skating exhibition but a real show to everyone's liking, good skating, delightful costumes, artistic lighting blended with good music and song.

* * *

Ice-Capades now has fifteen boys serving in uniform. The latest to go is Eric Waite, famous ice comedian. Three other prominent stars have enlisted in the Air Corps and they are awaiting call. They are Bobby Specht, U. S. national champion of 1942, Larry Jackson and Berni Lynam, famous comedian team.

Robert Dench and Rosemarie Stewart have written a book on pair skating and dancing on ice which is now being published by Prentice-Hall. It will be available the later part of January or early February.

Every member of the Ice-Capades Company is a member of the 10% war bond club, and Red McCarthy, one of our important acts, known as the "Nijinsky of the Ice" contributes 30% of his salary to the purchase of war bonds.

In every town where Ice-Capades plays we contribute one complete show to the sale of war bonds, admission being gained through the purchase of a war bond. Up to date we have raised over $3,000,000 in the sale of bonds through this medium.

* * *

Quoting from the Boston Post:

SPOKANE, Wash., Jan. 7 (AP) — John Jerome White isn't one of those centenarians who celebrates their 100th birthday by just welcoming in a few old friends.

Mr. White will lace on his skates and spin around the ice at the Spokane Arena. He'll skate backward, maybe do a few figure eights and some fancy cross steps.

When he reached his 98th birthday, he skated two hours and had spectators worried over what might happen if he fell as he scooted backward.

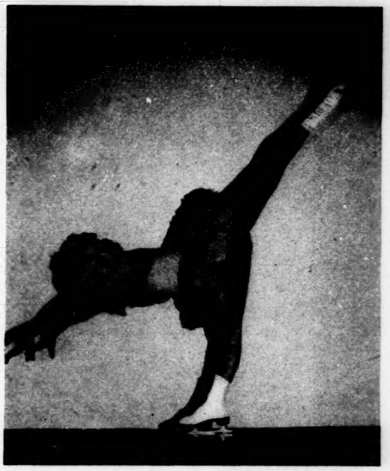

photo: Murray Korman

Carol Lynne famed for her lovely interpretation of the Autumn Leaves Ice Ballet at Radio City Center Theatre, was a guest star at the Silver Skates Tournament at the Madison Square Garden.

But his ambition then was to skate the afternoon of his 100th birthday. He will not only skate, he'll be the feature attraction in the figure skating carnival opening at the ice arena January 12—the night of his birthday.

It won't be a short display of his talent. He thinks nothing of a two-hour practice session.

He takes his spills in stride, but they don't come often.

White's been skating for 95 years. He started at the age of 5 when his father back in St. Albans, Vt., made a pair of skates out of old files trussed to home-made foot braces.

* * *

And still another from the Boston Post:

This is the tale of as charming a couple of old smoothies as we have run into in many a long moon. The portly but graceful male member of the team is Orrin Markhus, who was a professional skater before many a veteran figure star of this era was born. His partner, slim and supple as a girl, is Irma Thomas.

He is 51 and she is 45, but the two have stolen the Ice-Capades, which are currently at the Boston Garden, stolen the show, lock, stock and barrel. When they go through their even, ultra-smooth routine, they bring the house down and the only way the producers can get them off the ice is by having their finale merge with the next act. Otherwise, the customers would be calling for them all night.

Thank you for the above clippings, Mr. Herlihy of Springfield's Skating Club.

(*Continued on Page* 28)

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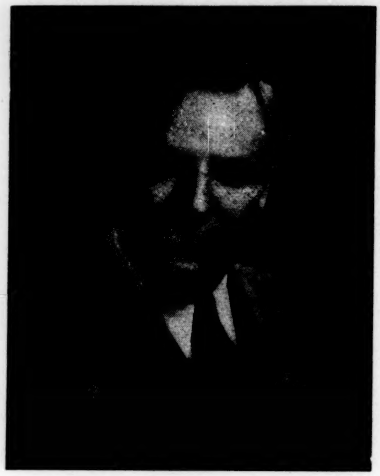

Our President's Birthday Ball

There is nothing quite so appropriate to celebrate an outstanding occasion or to further a good cause, as a Ball. In this instance it is the President's Ball which to us has a triple significance. First, a Ball is a symbol of our profession; second, this particular Ball is charitable and humanitarian, its purpose, to wipe out infantile paralysis; third, the Ball on the 31st of last month celebrated the Birthday of a great person, our President.

The fight against infantile paralysis is a noble cause to which the great American Public has generously subscribed, particularly since the inauguration of the President's Ball. To this cause we, in the Dance profession have contributed by re-building the deformed bodies.

From time to time we at the DANCE Magazine get the case histories of stricken youngsters, who after a few years of proper handling by some able teacher, were restored to proper posture, movement, and good health.

An outstanding case is that of Nana Gollner. Nana was taken with infantile paralysis at the age of four. On the advice of her doctor Nana's mother sent the youngster to a dancing teacher in the hope that the exercise might help in developing her shrunken muscles. Of course, we all know the result. Nana today is one of the most celebrated ballerinas, star dancer of the original Ballet Russe, now on tour in South America. We in the dance profession are proud that the President chose the medium of a Ball for this dual purpose.

The second function this Ball performs, the celebration of our President's Birthday, is of great interest to all humanity for he is the leading man in this present great world drama. To write about our President adequately on this subject would take volumes, but I hope it will suffice to jot down the following lines.

I think, I voice the thoughts of the readers of this Magazine, the thousands of teachers and their hundreds of thousands of pupils and their parents, when I wish a very happy year to our President, Franklin Delano Roosevelt. We all hope that God will continue to endow him with strength, good health, and wisdom for many birthdays to come.

Today, as never before in history, mankind everywhere is looking to the United States and its President for prudent leadership, for with the coming Peace, we must have the power and wisdom to lay the foundation for emancipation from War.

Ours will be the job of creating a United States of Europe, and finally of a United World. It is a Herculean job, but I believe our President, if given the support of our people and good men everywhere, will, with the help of God, give the world the great leadership it needs.

Sincerely yours,

Publisher

DANCE

VOLUME XVII   february, 1943   NUMBER 3

Looking Forward!

It is not too early to look forward to our summer program.

This is the year of years for us all to get together in summer courses and conferences and organize dancing to meet the new opportunities and demands that have arisen from the war situation.

Fortunately, this has been a boom year as far as the dancing schools go. Except in a few of the biggest cities, where gas and tire rationing has been a problem, all the teachers report increased business and new opportunities of all kinds. This means funds available for future study.

If the dance profession can make good now, dancing will have a new importance in our national life after the war.

The D. M. of A. has made a good start toward tackling the problem of the dance in the schools by appointing a live wire educational committee whose purpose it is to see to it that this summer the dancing teachers get the educational background necessary to assume the leadership in the new movement of putting dancing in the public schools. Mrs. Anna M. Greene, president, deserves credit for this progressive step.

The new physical fitness program, too, will need lots of thought and preparation by the dancing teachers. Here is a big opportunity to serve our country and prove once and for all that dancing gives the finest physical fitness that can be had, full of joy, rhythm, beauty, and psychological release, as well as physical reconditioning.

But dancing teachers will want to brush up on their physical education principles, and be the first to learn the new scientific and streamlined methods that give the biggest dancing benefits in the smallest amount of time.

Next month we will print a report of all the summer schools and courses dedicated to help the dance profession for this great emergency.

There is no curtailment on individual travel for educational purposes. It will just need planning ahead to facilitate matters.

This is no time for holding back, wondering about the future, and pussy footing with our dance programs. It's an all out war we have to help to win, so let's make our summer count, with added preparation and organization to tackle the biggest job the dance profession has ever had.

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Photo: Columbia Pictures.

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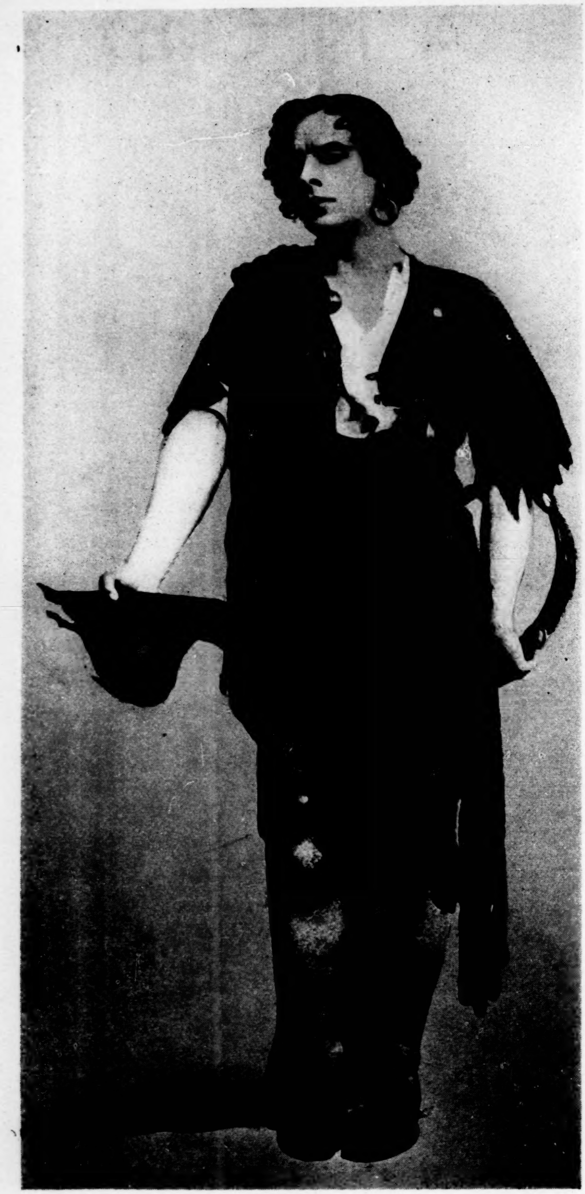
MIKHAIL MORDKIN

by RUDOLF ORTHWINE



Mordkin as the "Italian Beggar", a great character which gained him world wide fame when he toured with the unforgettable Anna Pavlova.

Mikhail Mordkin acclaimd the greatest male dancer at 16, Ballet Master of the Imperial Ballet in Moscow at 18. At 30, Mordkin and Pavlova declared on two continents the outstanding single attraction of the century. A great artist always as choreographer, director and teacher. Carpentry and stone masonry are his hobbies.

Quite regularly I am asked, "Where's Mordkin?" "What's he doing?" "Did he retire?"

It's quite natural that people ask me these questions, for I have been closely associated with him for many years. I have long been an admirer of his dance and stage craft talents. About 10 years ago Mikhail Mordkin, Lucia Chase and I started a small ballet group with the outstanding pupils of his school as a nucleus. This company played in high schools and gave studio performances. The group soon developed into a full fledged Ballet Company of which I became president.

The Mordkin Ballet played to audiences throughout the United States and made a name for itself with such ballets as "Gisselle", "The Goldfish", "La Fille Mal Gardee" and "Voices of Spring" which, by the way, is still considered one of the outstanding ballets.

The Fisherman in the ballet "Goldfish", the mother in "La Fille Mal Gardee", the Peasant Devil in "Trepak", and the General in "Voices of Spring" were Mordkin's outstanding character parts in the Mordkin Ballet which toured the United States and Canada. "Voices of Spring" is one of the ballets on the active repertoire of the Ballet Theatre, which is touring the States at present.

Without Mordkin there would be no Ballet Theatre today, for this is the name it was changed to, when Ballet Theatre opened its successful season under my direction at The Centre Theatre in the Spring of 1940.

It was in this connection with the Ballet Company that I really came to know the great talents of Mikhail Mordkin. He was choreographer and helped along with the orchestration, for he is a magnificent pianist. There was not a thing he was not acquainted with either on or off the stage. He was the star character in every ballet, was also the company regisseur, supervised costume and scenery design, and he had his finger in every department of the company. Then between travel and nightly performances, he still had enough time for brush-up classes and rehearsals. Everyone who sees him in action marvels at his dynamic force.

Mordkin is by far the outstanding mime on stage or screen, today. It is really too bad that he never accepted some of the movie contracts he was offered, for I am sure he would have been an inspiration for millions of movie goers. But he is happiest in his own ballet world. He told me many a time that he had received about all the glory one man should have in his long successful stage career and as the partner of Anna Pavlowa when they took the world by storm in their successful tours between 1910 and 1912.

In 1910 Mordkin was reputed to be the highest paid artist on the European stage. In London his salary was £200 per week, when Otto Kahn discovered him and brought him to America with a contract of the Metropolitan Opera Company at $2000 a week for 6 performances and one third of the profit on extra performances.

Mordkin danced for almost every crowned head of Europe. King Gustave of Sweden is one of his most ardent admirers. He bought the complete set of sculptures made by Fredman Clussell, depicting Mordkin in the ballet "Salambo". A great number of plaques and sculptures were made of Mordkin by different artists. These are now shown in different museums. One of the outstanding ones being the "Bacchanale" exhibited in the Luxemburg Gardens in Paris.

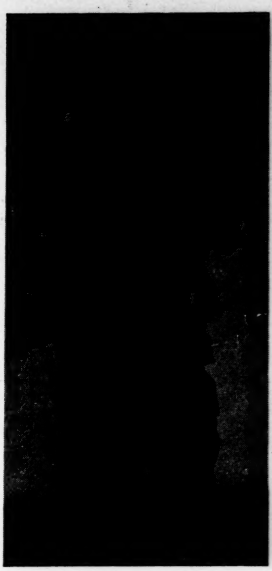
Mordkin is possibly the only male dancer who received a personal gift and audience from Tsar Nicholaus of Russia for his outstanding performance at the Royal Opera in Moscow at the age of 16. Tsar Nicholaus was considered the outstanding ballet connoiseur of his day. He no doubt spent more millions for the sustenance of ballet and opera than any other man in history. About him, it is said, however, that ballet was his favorite art and Matilda Kshesinskay his favorite ballerina, and his favorite in every sense.

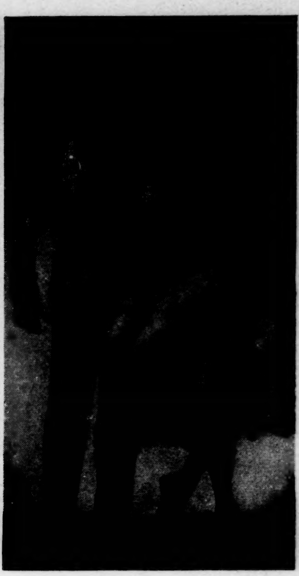
Today, Mordkin is satisfied to teach this generation his dance. He believes dancing always springs from emotion, and he knows so well how to enrich this by proper expression. That is exactly what he is doing today at the Master Institute. It does your heart good to see him in action. Last year an outstanding teacher who went to watch one of his classes remarked to me that it was worth while even seeing Mordkin teach a lesson. It is a show in itself.

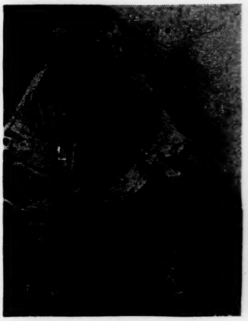
In his new location on Riverside Drive, Mr. Mordkin, with the help of his able assistant, Anitra Upton, is rehearsing a group which will soon appear in an interesting program of dances featuring Chopin's music. Another program will be "The Dances of Many Nations". Also in preparation is a student production of Coppelia, a Delibes ballet. These are to be presented at the Master Theatre.

Aside from the activities of his own studio, Mr. Mordkin is also engaged in directing the dances for Shakespeare's "As You Like It", at the King Coit School.

Next fall Mordkin expects to present regular performances by a new group he is now organizing. This will be made up of children and will be called Youth Ballet.







Upper Left: Mordkin as the Peasant Devil, with Lucia Chase in "Trepak."

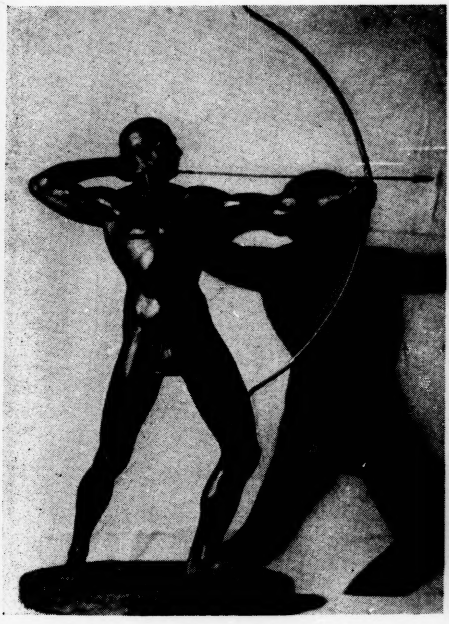
Upper Right: As the General with Patricia Bowman in "Voices of Spring."

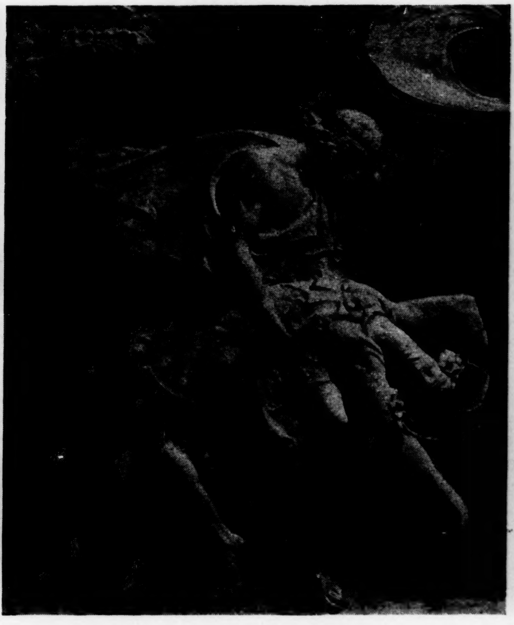
Left: Mordkin as the Fisherman in "The Goldfish."

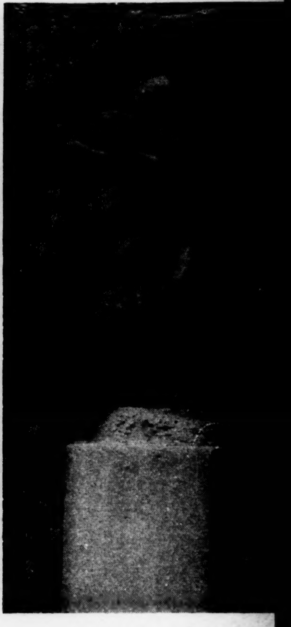
Lower Left: A bronze statue of Mordkin in his Bow and Arrow dance by Brown.

Lower Center: Mordkin and his favorite partner, Anna Pavlova, in one panel of the frieze by Malvina Hoffman which decorated Pavlova's London Studio.

Lower Right: A Hoffman sculpture of Mordkin and Pavlova in the Luxemberg Gardens, Paris.







Patricia and Robert Poole, just a pair of kids, but grown-up dance teams have nothing on them.

WORLD'S YOUNGES

by LUCILE MARSH

When a grown up person succeeds in convincing you she is a small child, you have a Fanny Brice.

But if you find two kids of ten and twelve dancing just like a grown up exhibition team, you can be pretty sure you have Patricia and Robert Poole.

Here are a pair of kids that Nick Kenny calls, "the most professional dance children in New York" and here also are a boy and girl who are as natural and unspoiled as any two children you will find anywhere.

They hail from Charlotte, N. C. where their very blonde and attractive mother had a successful dancing school. The children grew up (as far as ten and twelve) dancing every time they got a chance.

Their first public appearance was when Robert was 4½ and Patricia 2½. Even then he enjoyed carrying "Pat" around on his shoulder.

He saw a comic strip of Tarzan carrying his lady friend around nonchalantly, so Robert immediately did likewise with Pat. They made such a hit at the studio with this Tarzan act, that Mrs. Poole was forced to let them do it in the recital.

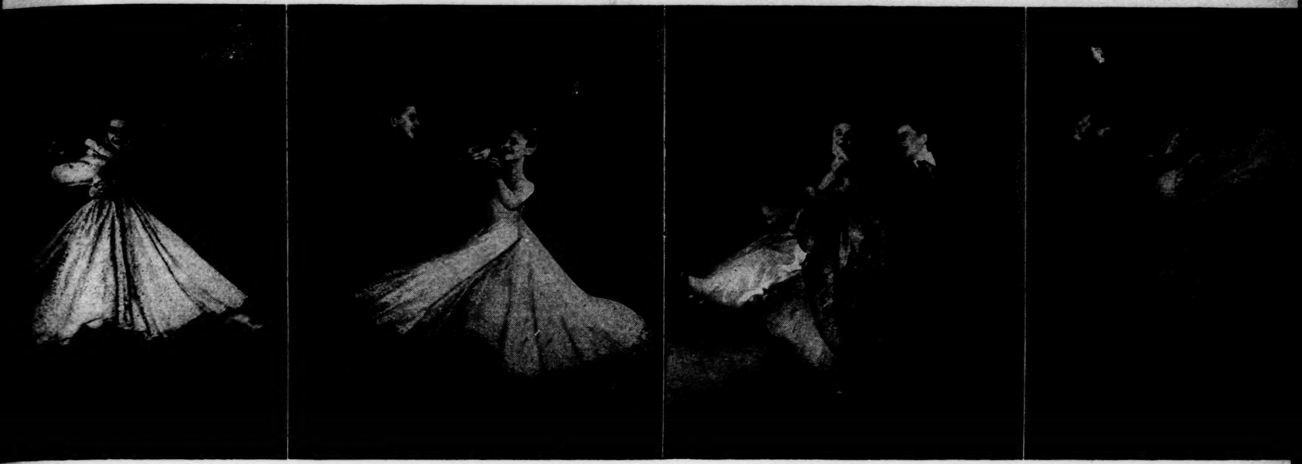
At the performance in one of the lifts, little Robbie bent his knees too much and after getting Pat on his shoulder had difficulty straightening up again. The audience howled. This, together with the prolonged lift, frightened Patricia, so as soon as she reached terra firma again, she started to run off stage. Robbie gave a characteristic Tarzan whoop, ran after her and tossed her over his shoulder in spite of her kicks and wriggles to get free. This brought down the house, and Pat and Robbie were an established team in Charlotte from then on. For the next six years no program was complete without this miniature dance team.

Their unusually wise young mother was worried about what she called their "premature success", and did everything in her power to neutralize it. She never required them to take lessons. However, they could attend the dance classes if they were especially good and worked hard. At each new success, the wise mother always reminded them how much more there was still to learn.

All the while this was going on, Robbie and Pat were enjoying normal childhoods in a suburb of Charlotte. One week Robbie lost his allowance as punishment for some trivial misdemeanor, so he decided he'd have to earn some money. The upshot was that Robbie and his pal Ralph Mulford bought an old mimeograph machine on time (1.00 a week for five weeks) and started a local newspaper. They made Pat the society editor, but soon found she could sell ads better than they could, so they made her the advertising department as well. The paper was known as the "Dilworth Squalor", and it went like hotcakes around the neighborhood. They finally made the local press by scooping a story on a local reporter. He was giving them a lift to town in his car when he had a slight accident. Robbie and Ralph got home, wrote it up and delivered their papers around the neighborhood before the local gazette got out to tell the story. The reporter retaliated by quoting the "Squalor" in his article.

Finally, the mother of Pat and Robbie decided that she would have to bring the children to New York where they could see how many people there were in the world, who were better than they were. But, first, she herself tried out New York for several summers and established herself firmly as a professional dancer. Then, she gave up her school in Charlotte and moved the whole family up to New York. She put her children under Alberto Galo, and they sure did go to town. In less than a year Mr. Galo said of them:

"After I taught Pat and Robbie those exhibition ballroom routines with the able assistance of my dancing partner, Giralda, I was amazed at the ability of these youngsters, and advised them to continue their training, such as their ballet instruction which, after all, is the foundation of all professional dancing. I assured them that if they followed my advice, in the future they would reach the highest spot



photos: Extreme left by Bruno, all others by Constantine

DANCE TEAM PIPES THE STEAM

thru their own efforts."

This summer they danced at the convention of the Dancing Masters of America and gave a recital at the Barbizon Plaza. But I am ahead of my story.

Besides instruction for the children, Mrs. Poole had to earn enough to fit them out in New York's idea of performing costumes. Pat's dress cost sixty-five dollars; Robbie's suit cost thirty-five. Their shoes cost ten dollars. They had to wait a bit to save up money for professional photos. These cost sixty. Rehearsals cost eighty cents a time including carfare. Records to practice with cost seven dollars, and orchestrations for their performance cost twenty dollars. They waited for each new equipment until they had saved up for it. Finally, all was ready and paid for.

In the meantime the children went to school, practiced two hours a day and had a lesson from Galo every day.

Robbie one day decided he could help his mother if he could get a job, but she told him not to worry about it. However, it wasn't more than a week after that, Robbie proudly announced he had a job and sure enough he had tried out for the choir at "The Little Church Around the Corner" and had been given one of the coveted paid places.

In an interview at the DANCE Magazine office the children were as unself-conscious as if they were talking to their mother's friends in their own home. They were thrilled with a set of dance photos on the desk and discussed them with amazing knowledge of their fine points.

"Holy Cow!" exclaimed Robbie, "Look at that leap!" Grant Mouradoff's photo was the subject of his admiration.

During the interview I found that their favorite duet dance was the "Stair Tap" in which they tapped up and down a cute pair of stairs their mother bought them.

Robbie's favorite solo was Bill Robinson's tap done with stroblite effects. Pat was partial to her ballet number. Robbie's favorite school subjects are math and Spanish; Pat's, history.

I asked Robbie what his favorite sports were, and he started to tell me with great gusto, but at that moment a grown up came in and we were distracted for a moment. To resume I said:

"Let's see, what were we talking about?"

"Sports," volunteered Robbie, with enthusiam, "and can we talk some more about them?"

It seems he is quite a football man, but also likes baseball, outdoor hikes and picnics. I then asked Pat what she did in her spare time.

"Well, I don't have much *spare* time," she replied sweetly, "but I like to draw, and I do love the ice skating up north here."

"Oh, yes, I forgot the ice skating," broke in Robbie with masculine gusto. "I got such a thrill when I put on skates for the first time and went gliding over the ice!"

"It was wonderful, Miss Marsh," said admiring little sister. "Robbie just fell down a couple of times and then he skated right off."

"What do you mean I fell down a couple of times?" said big brother in an outraged tone.

"Oh, just 'till he got started, Miss Marsh," explained Pat, with concern, "then he skated very well right away."

But big brother is just as appreciative of little sister. When I asked him how he lifted a girl up and pivoted like a top with her on his shoulder he explained,

"Well, the girl has a lot to do with it. You know, when she does everything she should, it's quite easy, that is, if you practice every day. Pat is very easy to lift and spin."

"That's right, you have to do it easily or it isn't artistic," I suggested.

"But you have to do a really hard thing and make it look as if it were easy or the audience doesn't like it. That is what is really hard, to do a hard stunt easily," explained Robbie with amazing audience psychology.

Believe it or not, the kiddies like spinach, raw carrots.

(*Continued on Page* 30)

HOW POPULAR ARE YOU?

A self testing quiz that will tell you how popular you are at a dancing party.

by MARY L. LEWIS

February is a month of dance parties! Everybody wants to be popular at a party. It is only natural. What's more, anybody can be sufficiently popular to have a good time anywhere by knowing and observing certain fundamentals of human relationship.

In this article we take you from the invitation to a dance party thru the whole evening and back home again, giving you a system whereby you can rate yourself on how much you know about how to be popular. One hundred is the perfect score. If you do what is advised give yourself one credit as indicated. Keep track of your score as you go along, by putting a check against each point you miss. Subtract these from a hundred when you finish. Remember, your rating on the ballroom floor depends not only on being a good dancer but also on knowing the forms, customs and etiquette expected of a popular guest at the modern dance party.

An invitation to a dance may come on an engraved card or just over the telephone, depending on the formality of the occasion. Your acceptance will always be on the same level of formality. Your response should be prompt and gracious. Once you have accepted you should consider yourself bound to put in an appearance. (credit 1.)

Allot yourself enough time to arrive promptly, thoroughly groomed, and properly dressed for the occasion. If there is any doubt in your mind whether to go formal or informal, ask your hostess. (2)

Girls, look at Simone Simone's quiet, graceful charm. Just drape yourself over the furniture a la Simone, and you'll see. So will the boys, and they will gravitate right toward you.

photo: R.K.O. Radio

It isn't necessary to be escorted to a dance party. But if a man asks a girl if he may take her, so much the better. It isn't necessary for an escort to send flowers, and girls have to be good sports about inexpensive means of transportations in these war times. An escort should arrive in plenty of time to insure getting to the party on time. A girl should be ready when her escort calls and should not be afraid to be very cordial. She should chat a few minutes and then get on her wraps. (3)

Arriving at the dance, the lady goes to the ladies' dressing room, her escort to the gentlemen's coat room. They meet again in the hall and together go to greet their host or hostess. (4)

The lady preceeds the gentlemen into the room and down the receiving line. (5)

It may be that one of the couple does not know the hostess. Then, the one who does, performs the introduction. In fact, it is always gracious to facilitate sociability by introducing people promptly and correctly whenever the occasion arises. (6)

The following rules of introduction will guide you.

1. Gentlemen are always presented to ladies, younger people to older people, the less famous to the more distinguished. Accepted forms are as follows:

"Miss Rogers may I present Mr. Castle."

"Mrs. Harper this is my niece, Dorothy Grayson."

"Miss Howland, Miss Northly has looked forward to meeting you ever since she heard you were coming to visit me." (7)

2. In introducing a new arrival to a group it is better to introduce her to two or three people at a time rather than the whole room full. It is not necessary at informal gatherings to make a complete introduction to each one. It is quite *au fait* to say to the group, "I want all of you to meet Miss Downs," and then name each one in the group. The elder ladies in group should be introduced first then, the young married ones, and the gentlemen last, of course. In a young, informal group, if the new arrival is a gentleman you may say informally, "Girls, may I present Harold Hardin. Harold, this is Marjorie Wilkins, Harriet Holms, Alice Moody and Jane Reck." (8)

In responding to introductions one should always greet the person graciously but avoid such cliches as, "pleased to meet you." (9)

Women, however, do not offer to shake hands with men unless there is some very special reason for being particularly cordial. Women may or may not shake hands with each other as they wish. Men do shake hands with each other unless it would inconvenience some member of the group to carry out this custom. (10)

People who are skillful socially will always try to follow an introduction with some topic of conversation interesting to the newly introduced, in this way avoiding the awkward pause that so often follows an introduction. (11)

If a girl comes with an escort, he dances the first dance with her, the supper dance, the last dance and then escorts her home. If she comes alone or with some girls, she waits until a gentleman invites her to dance.

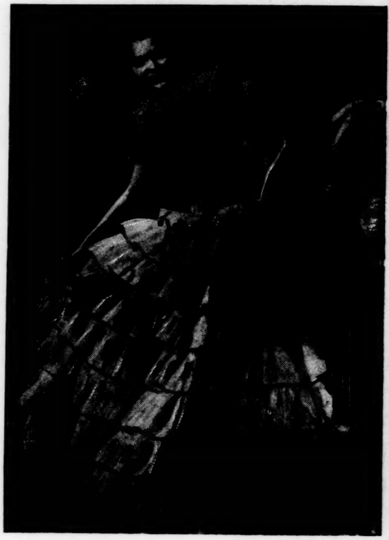


photo: R.K.O. Radio

Winsome Nancy Gates wears the soft, fluffy, feminine type of dress the boys adore. She also knows that your expression is the most important thing you wear.

If it is a program dance, her program is filled out by her escort. If the girls come alone, they wait for partners to ask them for a dance and record it on the program. (12)

A gentleman should ask a girl to dance by a definite and gracious request. "May I have this dance," "Shall we try this one," "Hope you have saved this one for me," are all used. The girl must answer with equal graciousness, "I'd love to." If she has the dance taken she should say, "I'm terribly sorry, I promised this one to Dick, but I'd love to have one later on with you." A girl should not refuse an invitation to dance unless she has really promised the dance to another. (14)

At the finish of a dance if a gentleman wishes to take leave of his partner, he first returns her to her escort or seats her with a group of her friends. Then, after thanking her for the dance, he can depart without any fear of rudeness. The girl should react to his going with utmost graciousness and unselfconsciousness. (15)

Cut-in dances are fast going out of fashion because they are antisocial, no one really enjoying them. However, you do meet them occasionally.

When the music starts, the boys take partners. The extra boys stand in the stag line and cut in on the girls who are dancing. A gentlemen cuts in by touching the gentleman's arm and saying, "May I cut in?" The girl smiles her assent and her partner relinquishes her with some courteous remark of thanks for the dance such as, "Thanks for a lovely waltz." She bids him adieu by, "I enjoyed it too," or some such friendly appreciation. (16)

The difficulty today is that men join the stag line while there are many girls without partners. These girls then stand around as wallflowers, while the men cut in on girls already dancing. Nor is it always the unattractive girls, nor the poor dancers, who are left. Often it is just a question of chance whether a girl can once get started.

But if a girl has to take her chances in the unfair cut-in system, there are several things she can do to improve her chances of success.

Clever girls manage to have a foursome with even an extra man or so, to dinner before the dance. Then the whole group goes together. This helps to insure cutting in among your own immediate group. Once a girl gets started, she generally does not have to worry. If she does get stuck with a man she can suggest they join her group at the end of the dance. If she has no group to join, then she can easily excuse herself on pretext of catching her heel in the hem of her dress and having to go to the ladies' room for repairs. (16)

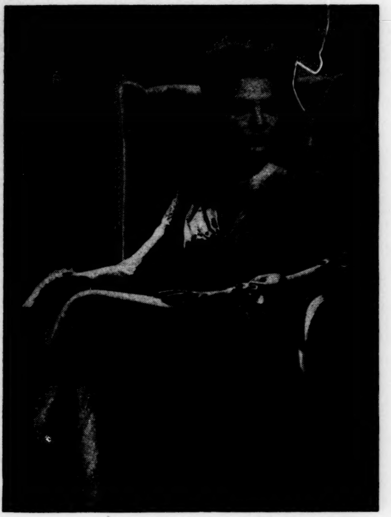


photo: 20th Century-Fox

Don't grit your teeth and scream because you're not as beautiful as Linda Darnell. Just learn to fill a chair with as much dignity and sweetness, and in no time at all your chair will take on all the magnetic appeal of a lodestone.

photo: Vandamm

How to deal with a four sided introduction involving two ladies and two gentleman. Note the beauty of the posture in the two ladies. The actors in this poignant scene are Romo Vincent, Toni Gilman, Jack Whiting and Susan Miller, and they are all emoting together in the George Abbott production, "Beat the Band".

When a girl is left alone, she should join some group of girls, keep smiling and not show any signs of apprehension about her next partner. If no partner comes, discreet retirement to the dressing room is preferable to being forced into the role of wallflower. (17)

There are, however, many things both boys and girls can do to be popular dancing partners. The first step toward popularity is careful grooming, and correct dressing. Ask yourselves the following questions, as you dress for a party.

1. Does the occasion require full dress, semi-dress or informal? (18)
2. Have you bathed and dressed in spotlessly clean clothes? (19)
3. Have you taken every precaution against such social offenses as excessive perspiration, breath and body odors? (20)
4. Have you been careful not to let any aspect of your dress interfere with your partner's comfort. For instance, if a man, are your shoes light, flexible and without menace to your partner's feet. If a girl, does your hat, sash, corsage or train threaten to interfere with your dancing or your partner's dancing? (21)
5. Have you taken care of such fine points of grooming as freshly shampooed hair, manicured nails and clear, fresh skin? (22)

Girls should further quiz themselves on these fine points.

1. Are you careful to have your hands attractive to touch, soft, dry and relaxed? (23)
2. Are you careful not to get powder, or any other make-up on your partner's suit? (24)
3. Are you careful to have your dress a soft texture, pleasant to the touch? (25)
4. Is your perfume subtle, sweet and individual? (26)
5. Does your make-up look natural? (27)
6. Are you careful to make every man feel you enjoy dancing with him unless there is good and sufficient reason for refusing him? Even this refusal should be done inconspicously and graciously, or the other men will think you are rude. (28)
7. In following fashions, are you careful not to be too bizarre or noticeable? Men are conservative and hate to be made conspicuous with innovations of a too startling nature. (29)

(*Continued on Page* 25)

In joining a promenade, the whole point is to look happy, like Harrison and Fisher, below.

photo: Bruno of Hollywood

Igor Schwezoff, Dancer and Choreographer, discusses camp shows, army life and the development of the dancer-soldier.

A DANCER-SOLDIER SPEAKS

Who says the ballet dancer is impossible soldier material? "Bunkum!" says Igor Schwezoff, and other strong words to that effect. He should know. A few months in the infantry taught him things he never knew before.

Igor Schwezoff, author of the best seller, "Russian Somersault", one-time Soviet Russian dancer and choreographer, a man who has lived an amazingly rich and adventurous life, has been in contact with war and cataclysm before these grave times. He and a younger sister lived in the very vortex of the Russian Revolution during its hardest years. It is evidently not written that he shall be a soldier, because in that earlier war he was too young to bear arms; in this war, he is too ill. The circumstances that cheat the army of a man to whom fighting is almost second nature, bear some investigation.

Here is a man who jumps out of ballet slippers into bayonet drill and rifle practice, and in two months cops off medals for his skill at these arts so far removed from ballet and the theatre!

The last month of his three months in the army, Schwezoff spent in an army hospital fighting illness, and now, back in civilian life, feeling as he says, "neither civilian nor soldier, but a borderland soul" he is undergoing medical treatment. His slant on the dancer-soldier and camp life is informative.

"Basic training is a snap for the ballet dancer," he says, "and why not? He has been for years trained to make the best possible use of his body, and his sense of coordination and balance puts him far ahead of the average soldier. He runs narrow planks, jumps barriers, climbs trees, crawls thru barrels with great facility. Army calisthenics, for instance, designed to tone up muscles, are as easy as A.B.C. to him. Why shouldn't he make a desirable soldier equipped as he is?"

It evolves that it is not the dancer's body then which needs so much discipline, as it is his mind, a disorderly, undisciplined mind. It is undiscipline in the sense that it does not wish to serve any function except glorification of the body. And yet, the dancer himself, undisciplined, unwilling unhappy perhaps when he enters the army, sheds these attributes in short order, grudgingly and slowly, but surely. He finds compensations he never looked for or dreamed of. Good food, discipline as rigid as that of ballet, esprit de corps, a broadening perspective, an interest in and sympathy with the giant problems of a world so much larger than his former dance world, inevitably changes him.

"Speaking for myself," says Schwezoff, "I enjoyed the army. I enjoyed handling rifles and I loved bayonet practice. I never visualized the enemy. I saw it only as a form of joyous athletic movement. The exhilaration it offered me was intense."

It might be noted that Schwezoff with fidelity to the Slavic temperament verges either on exhilaration or despair, and like all true Slavs, sternly shuns the unemotional medium.

(*Continued on Page* 31)

Swing YOUR PARTNERS

May Gadd, guiding spirit of the Country Dance Society gives an interview on our present square dance vogue.

With square dancing becoming one of the most popular recreations of "Our Boys", this form of dancing comes into new prominence throughout the country.

"First of all," says May Gadd, who is in a position to know, "we must remember that a large percent of our soldiers come from rural districts, where they have been brought up on square dancing. Nothing makes them feel more at home than to get into a friendly square and swing the ladies.

"And that brings us to the second important point about square dancing. It is a boy and girl activity that can bring a group of boys together with girls they have never met before, and in no time, with the natural changing of partners in each figure, they all feel very well acquainted. Square dancing is a wonderful mixer, a magical reviver of a party dying on its feet, and a miracle solution for keeping the boy and girl interest in a happy setting."

"But you have to know your square dancing." say we, and that's why we're interviewing May Gadd.

It is interesting to note, in passing, that the organization that Miss Gadd directs was formed here at the time of the last World War. This is how it happened. Cecil Sharp, an Englishman, who started out to do research on English folk music, ended up by reviving the English Country Dance. He came to this country to continue his research in the folk dance and discovered America rich in historic material, as well as feeling for the group dance. For instance, in the mountains of Kentucky he found the "Running Set" in a form closely related to the sixteenth and seventeenth century "Round for as many as will" as described by John Playford, editor and publisher of "The English Dancing Master" (1st ed. 1650)

So great was the interest aroused by Mr. Sharp's lectures and teaching here, in this country, that, before he returned to England, clubs formed spontaneously to carry on his work. In 1924 May Gadd came here to direct the work of the national organization. A very happy choice it turned out to be! With never ending enthusiasm, as well as great personal charm coupled with unusual executive ability, Miss Gadd has developed a Country Dance movement here that boasts twenty-six centers throughout the country, and a yearly festival in New York that for fifteen years has presented six hundred people in real old time to present day of American and English folk dances.

Miss Gadd has some fascinating material on the relation of English and American country dancing. First of all, many of our dances are a lot alike, having been brought over, in many cases, by our English ancestry. This is especially true in New England and parts of the Middle West. For instance, "Our Boston Fancy" is none other than "Lady Walpole's Reel". We have a "Portland Fancy", too, which just means the version developed in Portland. "Maggot", like "Fancy", is also an English term that means "version". For instance, they have "Lady Winwood's Maggot", Mr. Isaac's Maggot", etc. Although this may sound like a variety of fishing bait to the uninitiated, every one in the know, in country dancing, realizes it's just a version of a dance that was made famous by the sponsorship of some influential English host, hostess, or dancing master of the time.

The English used a prompter to call out the figure sequence in Quadrilles, but not in country dances. The Americans, however, have a caller for almost all dances, and have made a specialty of rhyme and rhythm calls. Miss Gadd accounts for this by explaining that the dances in England were standardized by Playford's very clear and authoritative book on the subject, so everyone in England knows the figure and their sequences.

In the new Country, however, people of different countries came together and there was an exchange of figures and dances. The present day square dance is a combination

(Continued on Page 32)

photo: Archer

DANCE IN THE ARENA

by ALAN E. MURRAY

When without lure of sawdust or hippopotami, ten thousand odd of us foregather in an arena called Garden, be it Boston or New York, paying opera prices for our stalls on the shores of a captured and frozen lake, it is time for Messrs. Barnum and Bailey to look to the laurels (polite word for profits) of the Greatest Show on Earth.

Mr. Barnum, when we consider your array of circus wagons, menagerie, your maize of rigging, your herd of hay burning elephants and all with special attendants, we are prompted to ask, "Why do you do it the hard way?"

And Mr. Bailey, "Why those trips to darkest Africa in search of the duck billed woman when the nearer wilds of Canada and California shelter in their drafty rinks the nascent Sonjas, Evelyns, and Anns of tomorrow?"

Billy Rose once took a circus and made a ballet of it, housing it in the most circusy of theatres, the New York Hippodrome, and there have been skaters who made circuses of skating carnivals back in the early days when this great American spectacle, the Skating Carnival, was incubating. This past year's Barnum & Bailey Circus shows a Ballet of the Elephants, choreographed by Balanchine, no less. Something dance-wise is brewing in the arena. Something new in the show world is about to break, something very old, very ancient; something old when Rome fell, and new again with the birth of The World of Tomorrow! (May the Fates coddle it gently and with care).

Billy Rose misplaces the circus when he turns circus into ballet and puts it on a stage. Barnum and Bailey are warmer, but unconsciously so when they choreograph an elephant act. Shipstead & Johnson disclose the fact entire, when they put into the arena, on ice, certain specialties in the way of skating acts which have no skating in them.

These acts are going over almost on a parity with pure skating. The Ice-Capades are sure hot on the trail. Choreography is a term that even the skate sharpener knows how to spell, and Cecchetti's Chester Hale is the new form of 'ice man'.

There is something missing besides the odor of tan bark and menagerie when Billy Rose puts the forms of the circus onto the stage. Here the action is seen one sidedly, and the circus theme becomes a flattened, shorn display. In the tent, or the arena, the circus plays to an incircling audience, and both the technique of movement and the emotional response to this movement, are of a different order than is evoked by the stage.

Both the big ice shows, Shipstead & Johnson and Ice-Capades Inc., give their public some acts which are either pure vaudeville or pure dancing. That these acts hold their own juxtaposed to skating which makes such brilliant use of the large area, is first, very surprising, and then, very revealing. It becomes apparent that the arena form has something to give to physical display, some quality which

Skating shows point the way to larger audiences and box office for the dance

cannot be shown to advantage upon the stage.

In the historic interval, when the feeding of Christians to wild animals in the arena became outmoded, the surviving forms have been the Circus, Boxing, and Bull Fighting. A play to brutality and the audiences' love of danger and blood is present in varying degrees in all three, but likewise in all three, there is present a high degree of physical finesse and technique, and the true devotee is he who becomes engrossed in these aspects. The quick steps of the wire dancer, the "in close" defense technique of the fighter, the hair's breadth finesse of the bull fighter, all these are fine matters, yet they are not lost to the audience in the arena. Despite the greater distance the mass eye sees more in the arena than it does in the theatre, and the psychological exchange from audience to performer and back again to audience is such that technical virtuosity of any physical sort pays a greater dividend.

The ice shows are doing much in the rediscovery of the arena as a stage. Aside from audience reaction, the technique of body movement is subject to greater release in the arena than upon the stage.

We address an inquiry to Mr. Hale on this point. In the system of theatrical dancing handed down and expounded in the method generally known as Cecchetti, is not the basis of orientation a room with eight directions or facings, consisting of the four corners and the four mid points lying between these corners? And is the stage direction or facing not merely the direction at which one smiles or grimaces, as the circumstances call for, but not more important technically or dynamically than all the others? And does not Cecchetti, himself, point out the danger of training before a mirror because of the one-sided bias this might give the dancer? Yet he, too, neglects to caution about the bias provided by the one-sided placing of the audience, perhaps for the very logical reason that Cecchetti was teaching theatrical stage dancing. The one facing of the stage is in conflict with true mechanical technique of movement. This would be our estimate, and we trust, Mr. Hale agrees with us.

From mechanical standpoints it would seem that there is a contradiction in putting dancing on the stage at all. Dancing is an art which speaks from all sides of the body and to all points of the compass. But a man speaks only out of the front of his face, and when he would enlarge the scope of his vocal cords, he must make a horn of his hands and give still more confined and limiting direction to his words.

When a man speaks, those who would listen to him gather before him, but when a juggler or dancer appears in the market place, the people gather in a circle around him. Of the first impulse, to group in front, the stage is born; of the second, to gather around, the arena. Is it possible that some of dancing's difficulties in popularizing itself with the public is related to the illogic of putting dancing, which is many sided, onto a stage which is one sided.

The proscenium arch and the enclosure behind it constitute a sounding board which gives not only direction, but amplification to the spoken word. But bodily movement in relation to only one plane or direction is the very reverse

(*Continued on Page* 30)

photo: Republic Pictures

Bobby Specht, and Donna Atwood, National Figure Skating Champions team up in "Ice-Capades" in some romantic routines by Chester Hale.

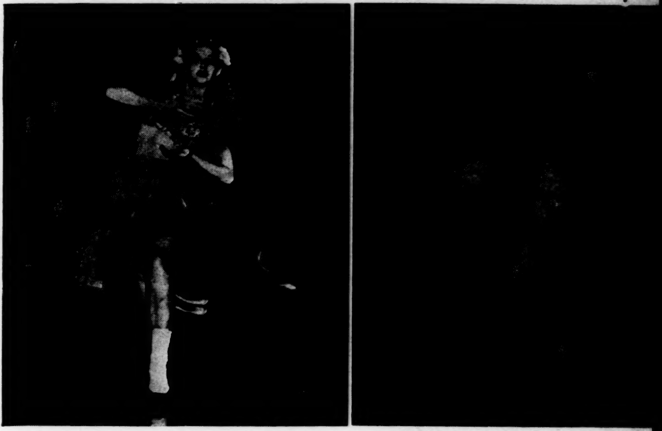


photo: Republic Pictures

Vera Hruba is blond and beautiful on or off ice, but since beauty is as beauty does, she skated off with Czech Championship 5 times.

photo: Republic Pictures

Lacing the skating boot is a ritual. The candid camera is the Degas of today immortalizing the random movements of pretty ice ballerinas.

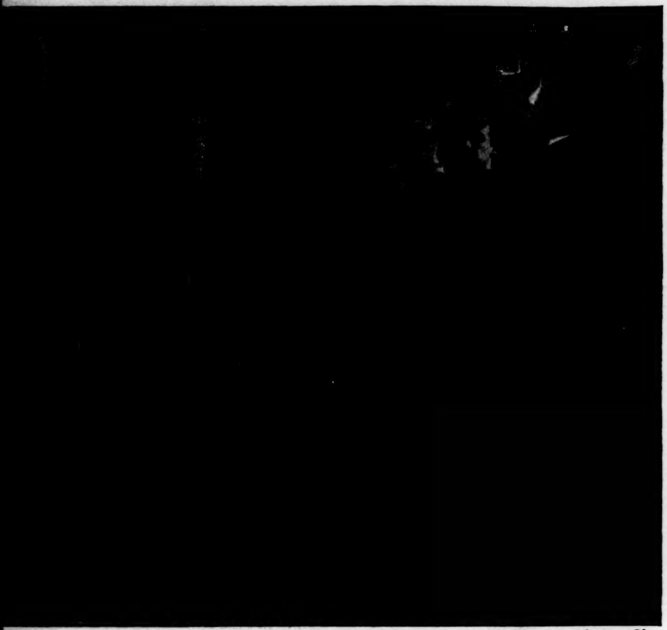


photo: Pix

"Praise the Lord," is the first gesture made in the new dance which Arthur Murray is rehearsing with the debs and their escorts. Elspeth Banks, Rosalie Fletcher, Jane Cook, Donald Beck and Richard Sinclair.

DEBUTANTES AT THE VICTORY BALL

New dance makes bow to society, along with a hundred lovely debs.

by JOY RICHARDS

Over one hundred of this year's debutantes made history by adopting the war time measure of making their formal bow to society en masse. This excellent idea not only provided one of the beautiful and brilliant social affairs of the season, but it netted Uncle Sam close to a hundred thousand in war bonds, and presented the New York Infirmary for Women and Children with seventy-five hundred dollars.

To Coty, the famous perfume and cosmetic house, goes the credit not only for the admirable idea, but also for underwriting the project, so all proceeds would go to Uncle Sam and charity.

With what it would have cost the families of the debutantes to stage individual debuts, they bought war bonds, giving Uncle Sam that much more with which to win the war. The proceeds from the sale of the tickets went to the New York Infirmary.

The one hundred debutantes, all in white, with white bouquets and corsages, made a lovely picture. Every conceivable style, variety and expression of a white dress could be found in that glistening line. There was filmy white tulle with cascades of ermine tales from one shoulder or ermine tails dotting the full skirt. Another tulle gown had tiny white ostrich plumes for decoration. There were many soft chiffons, frosted with crystal beads. There were brocades, taffetas, satins, and velvets. Necklines were high, low and medium; on the shoulder and off. Sleeves were short, long, puffed; and there were dresses with none. All the debutantes wore white gloves. Coiffeurs were simple, long bobs were popular, but tulle, lace and iridescent scarfs over the hair were popular. Flowers were worn in the hair, on the forearm, at the shoulder, or carried as bouquets.

The foremost color scheme among the guests seemed to be a very startling combination of blue-gray and cerise. Colored gloves were popular. Mrs. George B. St. George, chairman of the ball was glamorous in a red evening gown; and Mrs. A. Vanderlip, President of the New York Infirmary, was lovely in blue.

The high point of the evening was the Cotillion coached by Arthur Murray. It opened with a simple grand march, in which the debutantes and their mostly Princeton graduates circled the grand ballroom at the Ritz-Carlton. Lead by Lucy Aldrich, escorted by William Cowles, the column came down the center of the hall and cast off to the left and right. Now four abreast, the line again came down center and cast off. The next time the gentlemen were given souvenirs for their partner and themselves. Now eight abreast, they again came down the center. At the signal, the gentlemen presented their ladies with the souvenir of the occasion, an exquisite satin pocket bag with ribbon streamer attaching rouge box, compact and lip stick. The gentlemen's favors were shirt studs, a gold eagle mounted on red, white or blue mother of pearl.

A group of dances in the old-time American manner followed, "Shoo Fly", "Chicken Reel", "Captain Jenks of the Army and Navy", and the new dance "Praise the Lord and Pass the Ammunition". The last will no doubt make a big hit with the young people throughout the country.

(*Continued on Page* 25)

WANT A DANCE JOB?

The dancing director of the newest Ziegfeld Show tells you how to try out so you'll surely get one.

by WALTER EVERETT

photo: Constantine

If you don't believe this will keep you in shape, let's see you get down and get up again without loss of balance. Do it ten consecutive times and we'll confess you good. If Bob Alton can, you'll have to!

At a dance tryout for a Broadway show last week only eight girls were chosen out of five hundred. Why? We wanted to know too, so we interviewed Bob Alton, who probably directs the dances of more Broadway shows than any other one man.

In the first place Bob Alton was a dancer himself. He and his attractive wife were a well known team. He wandered into directing when his wife took a year off to have a family. Bob has never been able to get away from directing since.

From the first Alton showed originality and a new, clean-cut approach to the whole subject. He used all types of dancing, encouraged individuality in the line up and set a new high in real dance quality.

His success was immediate and his progress consistent. He now directs the whole show as well as the dancing and M.G.M. has just signed him to do some musicals for them on the coast. This isn't his first experience in pictures by any means. You will all probably remember he danced with Garbo in "Two-Faced Women". But this time he has the colossal task of solving the problem of making dance groups more photographable.

Now let's get back to the dance try out. When you arrive to try out you will be surprised, no doubt, to find Bob Alton so young. Yes, he is very good looking too, with a nice smile. But, he also is very dignified and business-like, so don't bother trying to vamp him. It won't work.

We hope your practice suit is freshly laundered and crisply pressed, your hair done to a T, and last but not least, your make up correct.

"I check these things because a girl has to have the knack for perfect grooming to make a lovely appearance on the stage," explained Mr. Alton.

"I also notice whether she bites her finger nails. Besides making her hands unsightly, it shows nervousness that works against a girl in show business.

"Next, I notice her disposition. It takes a happy disposition with a naturally good sense of humor to stand up in the show business. The vain, self-centered girl with her touchy ego, is a waste of time.

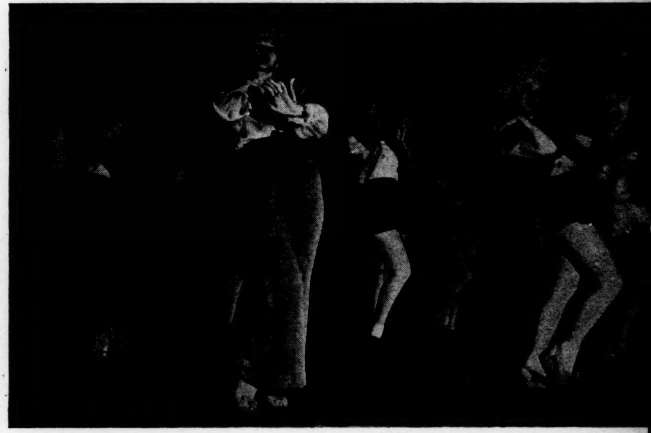
"Next, I check the figures. Are their legs pretty enough to wear very short skirts? Are their body proportions good enough to wear any type of dress, high waisted, short sleeved, low new, off the shoulders, etc.?

"If their build is o. k. I observe their posture, for no

(*Continued on Page* 25)

Ziegfeld beauties have to be able to dance, these days. If you don't believe it, attend a rehearsal and watch Bob Alton give these gals a high stepping routine. You should see them skip, kick and whirl!

photo: Constantine



The Movie Mirror

photo: Columbia Pictures

David Lichine appearing in Columbia Pictures new dance musical "Something to Shout About".

★

Ice-Capades (A Republic Picture)

Every year when "The Ice-Capades" strike the west coast, they make a skating picture for Republic Pictures. This year the show is based on a story of a New England girl (played by Ellen Drew) who inherits a bankrupt skating show. Her experience trying to revive the company, takes the audience back scenes in the skating world and into ring side seats for a beautiful ice show featuring all the skating stars of The Ice-Capades Co. There is Vera Hruba, the lovely blonde Czechoslovakian figure skating champion, and alluring ice ballerina from the New Yorker Hotel Skating Show and 1941 Ice Follies. Not less important are Megan Taylor, England's ice star, Lois Dworshak, jitter bug queen of the ice, and last but not least, Donna Atwood, America's own National Champion of 1941.

Among the gentlemen champs are: Red McCarthy, known as the Nijinsky of the Ice, doing a number costumed chiefly in silver paint. Brr! Brr! Robin Lee who at thirteen won American figure skating championship, and at fifteen represented us in the Olympics. There are a half dozen more of equal prominence including Joe Jackson, Jr., Jackson & Lynam, Dench & Stewart, The Benoits, Eric Waite, Babs Savage, and Phil Taylor.

Harry Lossee, erstwhile dancer, now dance director in Hollywood is staging the sequences, so you know there will be plenty dancey.

The costumes, scenery and dance composition of Ice-Capades have much to offer dance lovers. But it is the brilliant movement in the skating sequences, that will give the dance enthusiasts the biggest thrill.

Watch for Ice-Capades when it comes to your town, in person and on the Silver Screen.

It is an ice show that has plenty of interest for dance folk.

Casting Notes

David Lichine and Janet Blair appear together briefly in ***Something To Shout About.*** Miss Blair started to dance as a tot in an Altoona, Pa. dancing school, and now look at her, a star since her appearance in ***My Sister Eileen*** . . . It was bound to happen. Ginger Rogers resumes dancing slippers for her role in ***Lady in the Dark.*** This story is concerned with the lady editor of a women's fashion magazine who throws herself upon the mercy of psychoanalysis when she feels herself slipping toward the booby-hatch. In the dream sequence Ginger dances with Don Loper, ballroom dancer whose debut on the screen is marked by ***Lady in the Dark*** . . . Estelita, called queen of the conga in Cuba, has been signed to a five year contract by M.G.M.

* * *

Research Department

Joan Leslie and Jack Carson do a rhumba in ***The Hard Way*** (Warner Bros.) but few people will recognize it as the popular dance of today. Leroy Prinz, dance director for the film, gives an explanation for this unrecognizable rhumba.

"The time of the picture is 1931 when North America was getting acquainted with rhumba rhythm. In those days, before there were many experts around to teach it, the dance was a combination of many Latin-American steps, with tango predominating. However, after American dance experts familiarized themselves with the native version, and after the natives showed us how, the American rhumba finally shaped into an original pattern of steps and movement. Today's rhumba bears little or no relation to the one of 1931."

Which just goes to show you, the movies are such sticklers for realism, it hurts. The present day rhumba could have been shown in ***The Hard Way*** with few recognizing it as an anachronism. Okay, Leroy, go to the front of the class.

photos: Republic Pictures

Left: Chinita, new dance find, does an Afro-Cuban number in "Hit Parade of 1943." Hot? Yes!
Right: Albert Whitman and Louis Williams dance a peppy tap number, with ensemble, in same show.

The Theatre Goer

photo: Vandamm

Betty Bruce and Billy Callahan in a tap number, "Hey, Good Looking", from "Something for the Boys".

Rosalinda

"Rosalinda", the Broadway hit that developed out of the New Opera Company's Season of Opera in English, continues to pack them in, and give them a hilarious evening of good acting, excellent singing and delightful dancing.

Of course, "Rosalinda" is none other than "Die Fledermaus" of Johann Strauss, and it is still delightfully scandalous and amusing. The 1943 audiences enjoy it just as much as the Victorian wags and the ladies did in the romantic Vienna of the elder Strauss.

Dorothy Sarnoff as Rosalinda, the flirtatious wife, sings, moves and acts delightfully, and it is pretty well ditto all the way down to the last of the characters.

Jose Limon as the premier dancer, is handsome and convincing as the Viennese gallant of those days. Lovely Mary Ellen floats thither and yon through the ensemble in an alluring manner. But why, with such soloists and the American ballet ensemble to back them up and Bill Dollar as choreographer to point them up, why, oh, why didn't the powers that be let the dancers have at least one uncontested spot where they can really do a dance, instead of dodging in and out among the singers and furniture all the time.

One of the most amusing scenes in the whole operetta is at the prison at 6 A.M. when the various gentlemen in their cups, dance with disappearing ballerinas until even the audience feels a sense of inebriated unreality descend upon them.

Certainly, the combination of the the New Opera Company and the American Ballet has produced some of the most artistic entertainment New York has seen this season. May this association be a long and a merry one!

The members of the cast, aside from Dorothy Sarnoff and Jean Merrill who sing the role of Rosalinda at the evening and matinee performances respectively, are Leonard Stocker, Gene Barry, Paul Best, Shelley Winter, Oscar Karlweism, Edwin Fowler, Louis Sorin, Jose Limon and Mary Ellen.

Ladies of the Ensemble: Nina Allen, Thelma Altman, Betty Baker, Xenia Bank, Nancy Baskerville, Jeanne Beauvais, Lillian C. Bennett, Betty Billings, Diana Corday, Anne Dawson, Camille Fischelli, Lucy Marshall, Francis McCann, Dorothy Ramsey, Loretta Schere, Joan Wheatly, Jane Whyte.

Gentlemen of the Ensemble: Marden Bate, Edwin Fowler, David Goldstein, Harold Gordon, William Hearne, Alfred Kunz, Lawrence Lieberman, Alfred D. Morgan, John O'Neil, Benjamin Siegel, Robert Tower, Bernard Tunisse, George V. Vincent, Alan Winston.

Ballet: Lillian Lanese, Yvonne Patterson, Phyllis Hill, Joyce Hill, Jean Faust, Elise Reiman, Yvonne Tibor, Anne Wiman, Julia Horvath, Sonya Orlova, Mary Ellen Moylon, Douglas Coudy, Todd Bolender, Herbert Bliss, Edward Bigelow.

Doodle Dandy

At last some one has produced a show that really sells democracy to the youngest generation. Junior Programs presents "Doodle Dandy of the U.S.A.," a dance play by Saul Lancourt, with music by Elie Siegmeister and dances by Ted Shawn, himself.

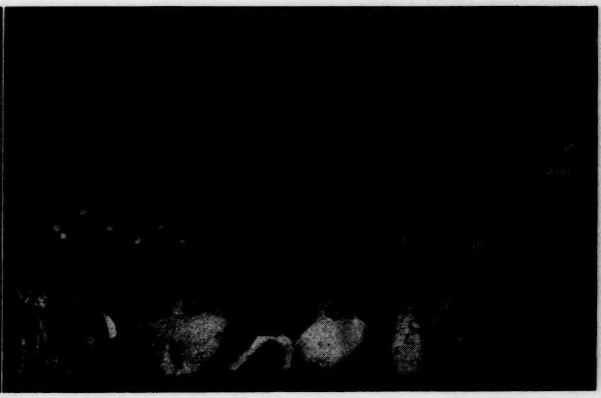
It's as much fun as the show, to see the kids drink in the high-stepping drollery of Sam Steen as Doodle Dandy, and hear them shriek with laughter at the antics of Alfred Allegro.

The story sets out to sell the kids on Democracy and by George (Washington), it succeeds. It also manages to keep them hilariously amused all the while it is doing it.

Take the whole family to "Doodle Dandy of the U.S.A." because we all need it. But the most remarkable thing of all is that we don't realize we are being given a sermon because it is such a knock-down carry-you-home good play, with catchy music and ex-

(*Continued on Page* 28)

* * *



Left: Dance scene from "Doodle Dandy" explains the principles of democracy to young Americans.

Right: Finale, Act 2 in "Rosalinda." The American Ballet choreographed by Bill Dollar goes to town.

photos: Left, Cosmo Sileo; Right, Vandamm

NEWS, CUES AND HULLABALOOS

(*Continued from Page* 3)

The Dance Observer's presentation of a group of young moderns came off with a bang at the Studio Theatre with all the modern dance enthusiasts present.

Lee Sherman and Beatrice Seckler took first place with a movement potency that transcends the limitation of any one school. It's refreshing to see this younger generation breaking down artificial barriers by using "ballroom lifts", "renversé turns" and "developées" where they need them, to say nothing of indulging in sweetness and light when they feel like it.

NANNETTE FABRAY is leaving "Let's Face It", where she danced two tap numbers, and is taking Constance Moore's place in "By Jupiter." She also has to fence in this new role, but that's OK with Miss Fabray, she studied fencing with an Olympic champion.

Captain Martin Kamin was back on a week-end leave and we're all glad to see his smiling face! and Sally! My! but she was sparkling eyed!

PAUL SHAHIN is broadcasting dance over four radio stations. He has also just finished a new book, "Posture, Poise and Streamlining". He is now booking a lecture-demonstration tour throughout the country, in which he will teach how to exercise by dancing".

(*Continued on Page* 27)

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WANT A DANCE JOB?

(*Continued from Page* 21)

matter how beautiful a girl is, if she doesn't hold her head up, her spine straight, her stomach and her fanny in, she is a total loss on the stage.

"Now I have the girls move to see if they have that full and natural grace so necessary to movement on the stage.

"If they have passed so far, and it is amazing how few do, I ask them to do a time step, then kicks and back bends. Next a line of turns, and then a ballet combination, usually arabesque, glissade and tour jete.

"Some girls just learn a time step to get by, so I check this by asking each girl to do a few tap steps that she knows from a routine. Quite a few fall down on this.

"I follow the same procedure with the boys except the kicks and back bends. It is absolutely necessary for both boys and girls to have a good foundation in ballet and tap to be of use in the line up of today's show. Toe is not necessary, although there is an increasing demand for girls for small groups and specialties who do toe.

"I use all types, blondes, brunettes, and titians. I like a variety of marked types but the personality must always be the wholesome kind.

"I like girls from eighteen to twenty-five and those of medium height are most usable. The girls must also show a flair for wearing clothes. She need not be pretty although that is no handicap, but she must have the type of face that makes up well and the girl must know the art of make up because she has to do it herself for the show, and we have no time to be checking on those things. A sweet, happy expression and natural feminine vivacity go a long way toward making a girl's face attractive.

"But just because a girls gets by in try outs, it doesn't mean she's in the show. She still has to prove herself at rehearsals.

Punctuality is essential and be sure you arrive looking spic and span, wide awake and ready to go. Pay close attention, because you have to be quick on the pick up. Be sure you have a good breakfast to sustain you thru rehearsal. Nothing makes you wilt quicker than an empty stomach. If you can keep a happy interest and good natured sportsmanship during the endless repititions of rehearsals, it will help you qualify for the show business because you may have to do your routines every night for a year or more in the show and still find them exciting enough to do well.

Girls get $40.00 to $45.00 a week and half pay during rehearsals. The wise ones, according to Mr. Alton, continue studying and after the show is produced a girl should do some fundamental practice every day to keep her technique up to par and progressing.

It is interesting to note that with all his high standards, "Bob", as they call him, is very popular with his casts. In the first place, they hold him in great respect. He has the reputation of being patient, fair and very appreciative of good work. He has splendid discipline but almost never raises his voice out of courteous, conversational tone. The dancers like the way he comes to rehearsals prepared, and the clearness and patience with which he teaches the dancers their routines. There is no time wasted. "Bob" teaches by dancing with his cast. They like it, and so does he.

photo: Constantine

Nadine Gay and Tommy Wonder practicing for the New York opening of the Ziegfeld Follies expected to return any minute from Boston run.

"I still love to dance and it keeps me fit," says Bob.

Alton believes a director should be accessible and always willing to audition applicants.

"But try as you will to be fair and open minded," sighs the young director, "you have some funny things happen. There was a group of girls who came to an audition. They were professionals, had been working together on the road for a year or so. I did not choose any of them. A friend of theirs on a newspaper took up the cudgel and printed an article on how unfair I was to talent.

"Of course I invited the girls to come back for another audition. After all, talent is never so plentiful that you can afford to turn it down.

"Well, one of the girls had legs that couldn't stand short dresses. Another girl's hair looked far from what it should on the stage. How could I be sure she would keep it well groomed at performances? After all a try-out is supposed to be an opportunity to show what you know about show business. Another girl had badly bitten finger nails; another a grump expression, and so it went. Of course, they were all bad sports to make a fuss before they came to me and asked why they weren't chosen. There are too many natural headaches in show business without hiring them as dancers."

At this moment in the interview some one grabbed Bob Alton to come quick and watch the finale of the second act of the new Ziegfeld show, to see if this or that should be done.

"I'll be right back," promised Alton, as he hot-footed it to the front of the house.

I waited, you can be sure, because I had not yet asked him the most important question. When he finally returned after deciding the fate of the finale, I asked him how the war was going to affect dancing in the show business.

"I have always believed the musical should be clean and gay," replied Bob Alton. "But now more than ever, I feel it is our duty to put on good shows with plenty of clean fun in them, lots of wholesome laughs, happy, romantic music, and first class, all-American dancing."

Thank you, Bob Alton!

We think so, too. Uncle Sam has already notified the entertainment world to that effect. Certainly the dancers agree, and Mr. and Mrs. General Public have already shown what they think by the fine patronage they have given shows like that. Well, that makes it unanimous. What are we waiting for?

DEBUTANTES AT THE VICTORY BALL

(*Continued from Page* 20)

It consists chiefly of pantomiming the words of the song hit by that name. You praise the Lord with both hands over your head. Then you pass the ammunition as you slide to the side. When you sing "Then we'll all stay free", you swing your partner while you make the letter "V" for Victory sign with your second and third finger. Now you promenade for a while with your partner, turn this way and that, away from your partner, reminiscent of the conga.

After pantomiming "the son of a gun of a gunner was he," you come back to the first pantomime and step. All in all, its fun, new, and has the same group appeal that made the Lambeth Walk a hit. Nat Harris and his excellent orchestra supplied the music.

At supper the debs and their guests were entertained by Jane Pickens with Stanley Melba, courtesy of the Cotillion Room, Hotel Pierre; Terrel, the Magician; Lanny Ross acted as master of ceremonies as well as the singer of the occasion.

HOW POPULAR ARE YOU?

(*Continued from Page* 16)

8. Do you guide your acceptance of fashion with a respect for your own individuality, so you don't look like every other woman? Your clothes should feature you not the fashion. (30)
9. Do you remember, men like bright colors, feminine fashions, and frequent change? (31)
10. Have you a spontaneous, pretty laugh, and smile? (32)
    Have you taken every precaution to have your coiffure, make-up and clothes stay put for the entire evening, so you won't have to fuss with yourself? (33)
11. Do you remember to be personal and sympathetic on all occasions especially, difficult ones? (34)
12. Are you rested and feeling in good spirits, so you radiate joy and not gloom? (35)

Being a successful partner depends on how thoroughly you can adjust to your partner. The man's function in the dance is one of strong leadership. The lady's part is to follow, if not blindly, at least without seeing or asking where she is going. Check yourself on these fundamental points if you want to be one hundred percent helpful to your partner. (36)

(*Continued on Page* 26)

HOW POPULAR ARE YOU?

(*Continued from Page 25*)

Ladies:

1. Carry your own weight. Never lean on your partner. (37)
2. Never clutch your partner with either hand. He does whatever holding on is necessary to keep you together. (38)
3. Keep your body soft, relaxed, rhythmic, receptive. No man likes to dance with a ramrod. (39)
4. Keep your hands and arms soft, allowing them to touch your partner only very lightly. (40)
5. Dance slightly to your partner's right and keep your head over his right shoulder. (41)
6. Adjust your step to the length of your partner's, and keep your feet out of his way. (42)
7. Keep an open, happy, receptive, mental attitude, getting his leading signals as much by mental telepathy as by actual contact. (43)
8. Acknowledge your mistakes and be very gracious about your partner's. (44)
9. Never lead, teach or criticize your partner. (45)
10. Keep a large repertoire of steps in practice but only do those your partner's leads. (46)

Men:

1. Make that a strong right arm around your partner's waist really function to lead her. Keep your elbow strong and held high.
2. Know exactly what step you are going to do before you start to lead it.
3. Give simple, strong leading signals to your partner.
4. Take a hold of your partner with gusto from the very start, so she will know immediately you are a leader.
5. Insist on doing the leading. If your partner resists, put more force and determination into your lead until you succeed.
6. Keep a large number of new attractive steps in your repertoire, but repeat a step often in your lead.
7. Start each new combination with the left foot.
8. Keep scrupulously in time with the music.
9. Vary your position from time to time and be sure your partner is always comfortable, and her dress is in no danger of soil and wrinkles.
10. If your partner is a poor dancer, keep her mind off her feet by a charming conversation and repeat a single step until she gets it.

Be sure you brush up on the new steps for the Christmas holidays. Popular partners always know the latest steps and feature dances. Give yourself one credit for each of the following dances only if you know two or more combinations: Foxtrot (47) — Waltz (48) — Tango (49) — Rhumba (50) — American Rhumba (51) — Samba (52) — Yankee Doodle (53) — Conga (54) — Polka (55) — Jitterbug (56) — Bridgeport (57) — Square Dance (58) — Virginia Reel (59) — Paul Jones (60) — Cotillion (61)

To assure looking your best on the dance floor, the following reminders will help, whether you are a man or woman.

1. Do you keep your feet pointing straight ahead and not turned out? (52)

photo: RKO

Completely transformed from the glamorous Countess of "Once Upon A Honeymoon", the sweet girlish Ginger charms the sophisticated Cary Grant.

2. Do you maintain a good posture thruout the dance refraining from leaning forward, back, or twisting sideways, in freak positions, cheek to cheek, etc? (53)
3. Do you move your legs from the hips and not from a relaxed knee? (54)
4. Do you carry your weight off your feet, by holding chest up and torso high? (55)
5. Do you move smoothly and without seeming effort? (56)

Since the gentleman initiates all the steps and their changes, it is his responsibility to keep in time with the music. For better response to the music gentlemen ask themselves the following questions.

1. Do you wait to get started with the phrase of the music?
2. Do you fit your combination to every four, eight, and sixteen bars of music?
3. Do you fit your type of step to the mood and rhythm of the music, e.g. short, snappy steps to sprightly music, long gliding movements to sweeping melodies?
4. Do you change your steps and combinations with each change of rhythm, e.g. waltz, foxtrot, tango, rumba, etc.?
5. Do you make a conclusive step which fits the finality of the phrase, the piece?

At many of the up-to-date dance parties the hostess introduces the Paul Jones, Cotillion, Lucky Number contest, and other feature dances. As a guest you are supposed to take part whole heartedly in all plans of the evening and dance graciously with any partner who falls to your lot. The good time of the group depends on the sportsmanship and good manners of its individual members. (57)

It is well to familiarize yourself with the various stunts and features of the modern party beforehand. However, by attentively listening to directions and following them out unselfconsciously, most people get along very well. Of course, strict adherence to rules is expected of well bred people. (58)

When prizes are presented to a couple, the lady is given hers first, then the gentleman. These should be accepted graciously, opened and shown to the group. Appreciation should be enthusiastically expressed to the hostess. (59)

When favors are passed they should be used as they were intended. Every well mannered guest waits to be given what the hostess has prepared and never takes more than his share of anything (60). A hilarious good time can be had with balloons, serpentines, etc., without becoming boisterous or destructive. A well mannered guest protects other peoples property as if it were his own. Any misuse of favors, prizes or refreshments is a serious breach of etiquette. (61)

If punch is served, the gentleman always serves his partner. Girls wait for him to do so. (62)

In strolling around the ballroom or grounds the girl may take her partner's arm, but a gentleman never takes a girl's arm. (63). The girl, however, is always on the right side of the boy, whether she takes his arm or not. (64) Going into supper the girl usually takes her partner's arm. He sees that she is seated, holding her chair for her. He sees that she is served and in every way gives her thoughtful attention. The girl's role is one of gracious acceptance. (65)

If a couple is joined by anyone, no matter for how short a time, the gentleman always rises. The girl rises only if a distinguished or very much older woman joins the group. (66)

Whenever any member of the group leaves, all the gentlemen also rise, but not the ladies. (67)

After supper is finished, the gentleman dances with his supper companion. (68)

To be really a success at a dance party, skill in conversation is as necessary a proficiency as dancing. Custom requires the lady to start the conversation. The most charming observations are characterized by their appropriateness to the occasion, their naturalness and lack of effort. (69) When dancing, it isn't necessary to talk all the time, but there should be some conversation with every partner, and it should be in the gay, carefree spirit of the occasion. (70)

After initiating the conversation with a few happy remarks, it is well for a girl to remember, the art of listening is as necessary as the art of talking. If your partner shows signs of waxing loquacious let him talk and show your interest by short enthusiastic comments. If he shows more interest in the dancing than in talking, an occasional remark is sufficient. (71)

At supper or sitting out with a boy, conversation becomes more important. Try to hit upon some topic about which your escort is really enthusiastic. Of course, there are men who enjoy having the girl do all the talking, but the ideal situation is where both participate equally and share their ideas in a friendly, natural way. (72)

In a group the conversation should be kept general for the most part and be limited to topics that interest everyone in the group. (73) Arguments should be avoided and humor loses its charm when enjoyed at the expense of someone's embarassment. (74) Check yourself on the following points:

1. Can you start a conversation without asking a question or making the usual

(*Continued on Page 27*)

HOW POPULAR ARE YOU?

(*Continued from Page* 26)

remarks about the weather, music, dance floor and such? (75)

2. Can you converse spontaneously and not lose your step? (76)
3. Is your voice musical and your diction cultured? (77)
4. Can you be witty without hurting your partner's feelings? (79)
5. Can you talk about yourself, unselfconsciously and not too much? (80)
6. Do you listen with as much interest as you talk? (81)
7. Can you talk about serious subjects without being high hat? (82)
8. Can you talk about impersonal subjects without being boring, and about personalities without gossiping? (83)
9. Can you give and take a line without falling for either? (84)
10. Can you make your partner feel happy and successful without making him or her selfconscious by flattery, or conceited by too many compliments? (85)

Well bred guests never outstay their welcome. At the usual time of departure one should bid one's host or hostess good night. (86) Express appreciation of the evening's good time, and depart. (87) If there are chaperones or guests of honor, they should be included in the good night. (88)

If the gentleman has escorted the lady to the dance, he takes her back home. During these war times after dance excursions to eating places are to be discouraged in the name of economy. (89)

Goodnights should be brief and cordial. A girl should not hesitate to make the gentleman feel he has shown her a real good time, and he should be equally appreciative of her company. (90)

There is much discussion these days on how affectionate the good night should be. That depends somewhat on how deep and important the friendship is. Certainly promiscuous caresses are not valued by either a boy or a girl with any sense or sophistication. (91)

The boys often complain they only ask a girl for a kiss because she might be offended if they don't.

The wise girl will be very charming, witty and completely adorable on such occasions. A sophisticated girl never gets fussed, angry or serious about it, (92) but neither does she give her kisses except on rare and very important occasions to the very special boy to whom she is extra double special.

One boy reported he was so amused he could not get angry when a peppy, modern girl replied, "Didn't you hear, there's a priority on kisses. We have to get kiss rationing cards now."

Another girl set the boy thinking by saying, "Do you or don't you believe in Cyrano's definition of kiss. Well, well, and I was sure you would."

A boy should always see a girl up onto the veranda and unlock the door for her before he says goodnight. Girls who show the right degree of dependence always inspire this attention from a boy. (93)

A girl does not invite the boy in after twelve. (94)

It is always thoughtful to drop your hostess a note, or telephone her (depending on the formality of the occasion) and tell her what a nice party it was. (95)

An invitation accepted always obliges one to return the courtesy. (96)

Confucious said that good manners must spring from the heart. Here are four tests to see whether your heart is in the right place:

1. Do you always take care not to hurt anyone's feelings intentionally? (97)
2. Are you careful not to take more than your share of anything, including a good time? (98)
3. Do you accept your responsibilities and meet your obligations without having to be reminded? (99)
4. In difficult and embarassing moments do you remember to think of the other fellow rather than yourself? (100)

NEWS, CUES AND HULLABALOOS

(*Continued from Page* 24)

AGNES DE MILLE'S "Rodeo" continues to keep the audiences clapping through the entire square dance scene. Now everybody is wondering why they didn't realize what a success a genuine American Ballet would be, long before this. LUBOV ROUDENDO plays the cowgirl while Miss De Mille is in New York creating dances for a new show.

GAMBARELLI, assisted by DANIEL ASHER, MR. WILLARD VAN SIMONS and MISS CLARA STEVENS, appeared with the Kansas City Symphony Orchestra, Kansas City, Missouri on January 26. Miss Gambarelli has a spring tour of fifty-eight concerts booked across the country.

JOE LEVINOFF, in spite of the success of his Children's Ballet, finds time to dance in the present show of the Music Hall.

On January 30th Miss LILLIAN MOORE danced at Fort Hancock, New Jersey, in a joint concert program with MME. STELLA ROMAN and ARMAND TOKATYAN. Miss Moore also appeared recently at the Philadelphia Stage Door Canteen, dancing a Strauss Polka and the Polish "Cracovienne."

HUAPALA, assisted by the ILLIMA ISLANDERS and Her Dancers, presented a program of Hawaiian Dance and Folk Lore on Saturday afternoon, January 30th, at the Brooklyn Academy of Music. WINONA BEAMER, chantress; BOB MATSU, steel guitar; and WILLIAM KALAMA, bass guitar provided the music accompaniment. Winona Beamer was also a featured dancer.

CASEY ROBINSON, Hollywood's ace scenario writer, is signed by RKO. His first picture will be "This is Russia", starring none other than that alluring and dramatic ballerina, TAMARA TOUMANOVA.

Artist DESCHA (sister of dancer, TASHAMIRA) and her dancer husband, HARRY TOKSA are in Texas now exchanging folk dance steps with the natives. They believe folk dancing keeps up the spirit of a people, and cited as an example the dancing of Yugoslovian soldiers, who continue to resist Hitler from their mountain hideouts.

Want to know what celebs eat? Well, we can only be sure of what we see with our own eyes. CARMEN MIRANDA first ate spaghetti, then a steak topped with a fried egg. This all went on at Leone's. Later, before her show, she had a sardine sandwich smothered in onions and pickles. Make your mouth water? Sonja Henie had a hot chocolate, after her skating session at the Rockefeller Rink. How does she do it and keep those slender curves! You want to know? So do we!

TED CARR writes us from the west coast that the Hollywood Palladium, the super-duper dance hall, is a favorite with the service men.

PRIVATE JOSEF BURKET writes that he studies on his day off in a dance school.

(*Continued on Page* 28)

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MORE CUES AND HULLABALOOS

(*Continued from Page 27*)

VALENTINOFF, the one man dance show, has a new solo ballet that he recently danced at the Stage Door Canteen. It is called "Russian Night Club" and the cast of characters are Master of Ceremonies, The Opera Singer, The Musician, and The Ballet Dancer. Needless to say, Valentinoff takes all the parts, and sings, speaks and dances as the role demands. It wows the boys at the Stage Door Canteen.

Well, anyway, Valentinoff is weary again. Oh, not of dancing, just of running up and down stairs changing costumes at the "Sons of Fun" show. A few weeks ago, he conceived the bright idea of taking over the cellar of the theatre as his private dressing room and thereby eliminate the stairs entirely. All went well for a while. Valentinoff never had more energy and sparkle. Then the fireman discovered the "bright idea" in his cellar, and Valentinoff is climbing the stairs again.

Oriental dancers will be interested in the series of Victor records made of SHAN-KAR'S Hindu dance orchestra, and the eight page pamphlet explaining the records, written by BOSANTA KOOMA ROY.

The story goes, that for a long time Shan-Kar refused offers to make records of his orchestra. Then one evening he was riding in a taxi over the Brooklyn Bridge. The traffic was terrific (pre-war days, you know!)

Shan-Kar suddenly asked his friend, Roy, "Do you think I should have those records made of the orchestra?"

"Suppose," answered Roy, "that suddenly we should be hit by another taxi and we were all to be killed. Would it have been better to have had the records made, or not?"

"Yes, it would," replied Shan-Kar, "I will start work on them tomorrow."

NADJA writes in all of a dither, "Why doesn't someone tell the producer of 'Arabian Nights' to get a dance director that knows oriental dancing. Right in Hollywood, there is Stowitts of Pavlova's Company, who lived in India, painted and danced the Oriental Art. Also Ordinsky is right in Hollywood. He created 'Sumurum', one of the best orientals ever presented." When I saw her at lunch shortly after, I asked her why she didn't write to the producer herself. "Wouldn't do any good," she said "He's my brother!"

JACQUES CARTIER, well known actor dancer, presented the newest of his full evening plays of some 12 scenes, known as, "Son of the Dragon", at Barbizon-Plaza Theatre on January 7th.

"Son of the Dragon" was written by Mr. Cartier, and is based on actual happenings in the lives of the Emperor Kuang Hsu, and of his aunt, the Empress-Dowager, Tzu Hsi. Mr. Cartier calls attention to the fact that his story is one, not of ancient China,—the fantastic Cathay, but of modern China. Kuang Hsu was China's first Twentieth Century Emperor. Mr. Cartier personally designed the elaborate costumes, and had them made in China.

THE ACADEMY OF MUSIC IN BROOKLYN is presenting an exhibit of the photographs of CONSTANTINE, the photographer of the dance. These are on display in the Print Room. The public is invited to attend between the hours of 10 A.M. and 10 P.M.

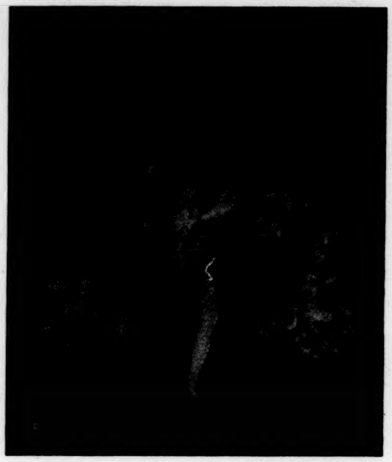

photo: Constantine

The Sunya Shurman Dancers as they appeared in a recent Brooklyn performance of the "Mikado." Left to right are Norma Feinthal, Lillian Fakash, Ethel Davang. Miss Shurman is in the center. They rang up four encores.

ON THIN ICE

(*Continued from Page 7*)

This ought to put ideas into dancer's heads, too.

The sale of seat tickets was made through a mailing list of over thirty thousand, carefully revised each year. After the supply was exhausted applications continued to pour in and the Club had to return over $20,000 to those whose applications it was unable to fill. The sale of standing room tickets, which was limited so as not to interfere with holders of seat tickets, started on February 7, and within a short time these too were exhausted, a month in advance of the carnival! Applications for seat tickets came from over a hundred places in the province of Ontario, outside of Toronto, in addition to many cities in the United States including Niagara Falls, Buffalo, Cleveland, Chicago, New York and Philadelphia. Many of the spectators came by motor from nearer points and the railways ran excursions from the more distant places.

SILVER SKATES

Once again the Daily News does something of importance in the lives of young America.

The Silver Skates Tournament at Madison Square Garden on February 1, was a thrilling event for young and old. The prize skates were awarded, for the most part, by heros of the present World War and everything about the affair was bang up.

Besides the exciting and snappily run speed contest, there was a gala program of entertainment, including such headliners in the skating world as: Dorothy Goos, Carole Lynne, Skippy Baxter, Alex Hurd, Helga and Inge Brandt, The Three Rookies and The Four Bruises. Ed Sullivan acted as master of ceremonies and Jay Freeman and his 20 piece orchestra supplied the music.

Winners of the coveted skates were: Chip Gagas, Tommy Stanton, Manuel Turner, Berne Landry, Helen Kamp, Ernest Riedel, Jr., Ronnie Quinn and Helen Carlesco.

THEATREGOER

(*Continued from Page 27*)

cellent dancing all thrown in for good measure.

The first scene is laid in Heaven. Here Benjamin Franklin and Thomas Jefferson are each about to have an apoplectic fit because they can look down to earth and see how careless America has become about her precious Democracy. They decide to send Doodle Dandy down to earth to help the citizens who still value the Democracy for which these first Americans made such sacrifices.

Doodle Dandy, in blue bestarred tights, a red blouse and an Uncle Sam hat, starts down to earth. He is further dressed in a cloak of complete invisibility, which enables him to make papers seem to pick themselves up from the floor, pitchers pour forth their contents unaided, and a pistol turn around in mid air and slowly set itself down on the table from which it was tossed.

The folks in the play finally decide to win their bulldozed citizenry back to democracy by giving a local entertainment that will explain the necessity of democracy and how to make it work.

The real audience then becomes the audience of local citizenry, and is treated to one of the most charming programs, which dances out in the simplest, most basic and entertaining manner the whys and and wherefores of democracy.

The dancing and acting of Sam Steen are both convincing and artistic, and his impish personality is as popular with the kids as his phenomenal jumps and leaps.

See DANCE Magazine's Dance Calendar (back cover). It tells when Doodle Dandy strikes your town. Then be sure that you and all the children you can find, go. It's a good show. It's an excellent dance program, and the most entertaining and convincing presentation of democracy we've seen yet.

The cast is as follows:

The clock, Leon Kahn; Benjamin Franklin, Blake Ritter; Thomas Jefferson, Alfred Allegro; Joel Barlow, Karel Shook; Anne Hutchinson, Mary Whitis Bell; Doodle Dandy, Sam Steen; His Lucky Star, Barbara Gaye; Michael Ridge, Beman Lord; Rush McNelton, Alfred Allegro: Humphrey Dumphrey, Leon Kahn: Elizabeth Drake, Mary Whitis Bell; Henry Fioro, Blake Ritter; Benjamin Franklin Budd, Michael Road.

The pianist was Jacques Radunski; stage manager, John Hurdle.

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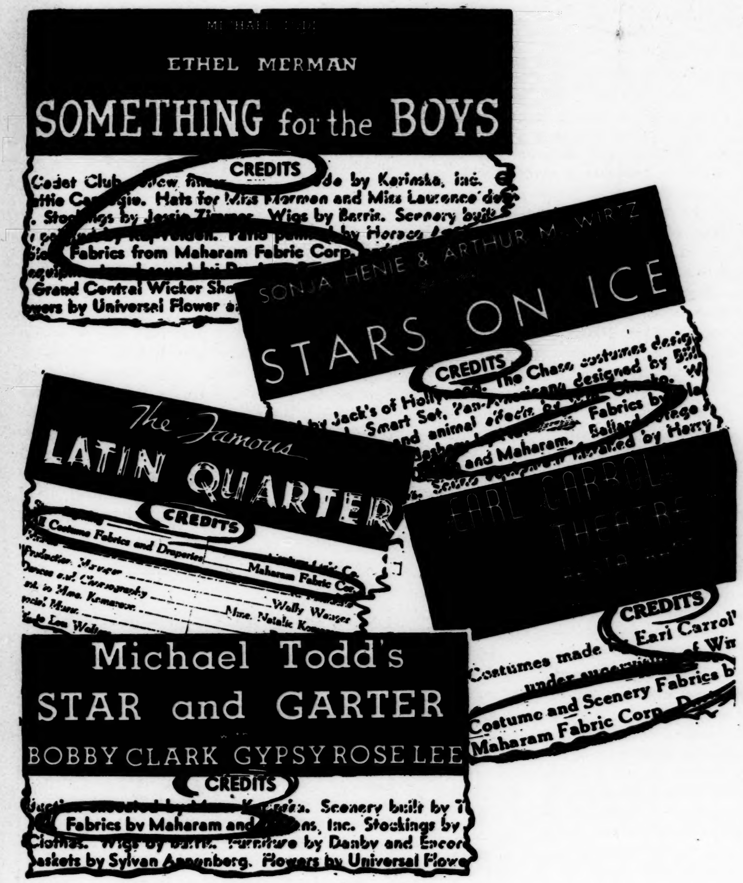
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DANCE IN THE ARENA

(*Continued from Page* 19)

of amplification, and the dancer on the stage is really a shorn machine. The artificial and unnatural items in his technique such as the five out-turned positions, are directed toward making a display, not in reality, but toward a one sided and unreal world.

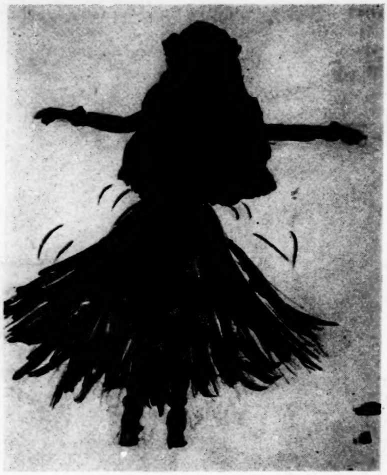
The stage is related to literature, the art of words and voice and language. It is related also to painting and, like it, gives a three dimensional illusion when viewed from the front only. But no dancer can move in a painting no matter how clever the perspective, and the full movement of the dancer can never be apprehended on the stage, no matter how realistic an illusion is created.

Dancing is related to music rather than to words. Both singing and dancing come in evolution long before language or the spoken word. The birds sing and the animals dance. Language and literature come centuries later. The sudden popularity of the dance in the arena, is fortuitously demonstrated by skating, suggests that dancing on its stage has had handicaps which are not inherent in dancing itself, but in the place of its presentation.

Voice, language, drama, literature, and even painting which often illustrates literature, are all related arts. Movement, games, dancing skating, percussion, music, and perhaps, in the World of Tomorrow, even flight, are related arts; all three dimensional, many sided and in the mathematical concepts of Oswald Spengler, related to infinity.

The very names of arenas throughout the country describe dance lands and movement lands, fight and tourney lands, but not so frequently voice or stage lands. Under gardens we have a "Duquesne Garden" and several "Winter Gardens". In a garden danced and played Adam and Eve. "Elysium" which is the name of the Cleveland rink, takes us quite a way back. (When literature existed not and language was young, indeed). Movement was monarch then. Arenas are numerous. In ancient times the name denoted the site of sport, games, and bloody spectacles, some of which survive today in the Boxing ring where men fight, and in the Bull Ring where man and beast execute their tragic dance. Of Coliseums there are several, also Olmypia Rinks, Ice Palaces, and Hippodromes. Several arenas, it is true, have theatre and voice connotations such as Auditorium and Amphitheatre. One the whole however, their names denote structural shapes which serve to house the circular group that forms around the fighter, gamester, dancer; and not the structural shapes which house a group that forms to catch the voice of the speaker.

The enclosed circle, the arena, is the place for dancing. Let a man speak with his mouth and a group forms before him; but let him speak with movement which is the first voice of all, and the tribe forms a circle. With his hands, with a conch shell, finally with the radio, man amplifies his voice. But it is with the skate that man amplifies his dance-like movements, and it is with the skate in the arena that man makes the most brilliant and wide spreading display of his own movement powers, unaided, that is, by engines of wheel or wing. Through the skate and the body's physical mastery of it, the conquest of space in the arena becomes a spectacle of almost unearthly power, freedom and release. The arena, itself, with its multiple fronts cooperates in the release of the skater-dancer. Here it is the mechanics of movement rather than the mechanics of the stage which it adapts to a point of view, that underlie both the technique and the magnificent result.



This is a drawing of one of Patricia's dance costumes. The skirt is bright green. The lei, anklets and wristlets are of orange and red flowers. A white gardenia is worn in her hair.

Both on the stage and in the arena, skating is going through a great period of experimental development, and many things are being learned about it. Skating's first gift to dancing, as before stated, was in the realm of silent, effortless movement. Now, almost by accident, skating is discovering a new stage for dancing, a stage which amplifies its scope, extends and alters the possibilities of its basic nature. The arena with its complete circle of fronts cooperates through the race memories of man to provide this potent stage, new and yet so old. Skating, highly experimental, searching for variety, discovers that its performers can stop skating and take to dancing and still hold their audience. It could hardly have been predicted. It must be seen to be believed. The conflict of the small movement with the exceptionally large space, the encounter of the individual with the extensive area, both could have been calculated to diminish the effect. But the spell of the arena is working. This same magic came to the aid of the circuses both ancient and modern. It is now working for skating-dancing, and from the numbers of dancers who are taking to skating, it can be predicted that shortly the spell will work for pure dancing. This is good news for all concerned, the skaters, the dancers and the arenas.

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YOUNGEST DANCE TEAM

(*Continued from Page* 13)

and milk. Their mother says she never has to urge them to eat; all they need is the opportunity. Nothing like dancing for the appetite!

The other day they danced for their school, P. S. 40.

"The boys started to giggle when we first started to dance," volunteered Robbie.

"But when Robbie started lifting me up in the air, they liked it and clapped a lot," Pat exclaimed, "After the performance the boys wanted Robbie to show them how to do it."

"And the principal asked to feel my muscles," concluded Robbie, "I never thought she would be that interested in our dancing."

As they were taking leave in their most gracious southern way, Pat caught sight of a pile of old half-tone cuts.

"These look very interesting," she observed.

I explained what they were, and both children became very much fascinated. Robbie could tell a half-tone from a line cut from his printing experience, and Pat could always figure out what the cut was about.

I told them the cuts were to be destroyed and they could each have one if they wished. They were as thrilled as if I had given them a million dollars.

Patricia and Robby are going places in the dance world, but that isn't the most important thing. They are bright, charming, normal children who love their dancing enough to do it supremely well. They are developing into the artists of the future by the sure, sane way without any false hullabaloos or affectation.

Furthermore, with Mrs. Poole in charge, I'll be willing to wager they will develop into attractive, happy people as well as successful artists.

Lucky children having such a wise and generous mother!

Editor's Note: Below is an editorial from the "Dillworth Squalor" in which its young editor philosophizes on the relative merits of various professions, from the point of view of safety.

JOBS OF DANGER

by ROBERT POOLE

The world is composed of many different kinds of people. For instance, some like it hot, some like it cool. A hot job is when you have to risk your life. Lucy Tetor likes it hot. A cool job is when you can sit behind a desk or work in a warehouse or be a salesman or otherwise. You probably like it cool. The worst of those who like it hot are daredevils, movie stunt men, lion tamers, policeman and fireman. The grim reaper called death, is always about an inch behind them. In childhood most of us want to be either a fireman or a policeman, but when it is realized that they are killed most every day that idea is abandoned right away.

I think I'll stick to printing the paper, wouldn't you?

DANCER-SOLDIER SPEAKS

(Continued from Page 16)

"To be quite honest," he continues in his earnest manner, "army life take a little adjusting, but man is an adjustable animal. Personally, the lack of privacy in the barracks and also that most obnoxious work ever invented, K. P., made my first weeks in the army a trial. However, I survived these difficulties. I learned a good deal about my comrades in uniform. Amazing things I learned there. Perhaps there are others who would like to know?

Perhaps there are. This story is based on the premise that we are all curious about what happens to a man who turns soldier.

"The first thing that bothered me most in the Army," says Schwezoff with great emphasis, "is the fruitlessness of the attempts at entertaining soldiers in their leisure time with juke-box art, artistically mediocre entertainment, and the regrettable lack of direction of the shows put on for them. My brief experience with them reveals that many of the boys have never in all their lives seen a play, an opera nor a ballet. Most soldiers' artistic demands are not high, but now when they are convened in a mass and can be educated to understand and love art in a mass, the opportunity to do so is seldom seized. What do they get to fill their priceless leisure hours? They get vaudeville and "cheesecake". The average soldier will really sit up and take more notice when artists do appear than he does for pieces of juke-box art. Isn't that encouraging? I think so. Give the visual arts a chance with the soldier. Let them awaken him. Watch him stir and ask: why? what? when? where? He would love to see how a ballet, a drama, an opera is made. Let him see it. A systematically planned chain of organized artistic shows, concerts and lectures to travel from camp to camp is not only desirable because it entertains, but emphatically more so because it educates and satisfies. Such a project would be of greater benefit and satisfaction than the occasional, hastily improvised show which is now prominent in camps. It is enlightening to find that the soldiers themselves are hungry for visual art. Somebody should put this desire to work. It is an opportunity to enrich the lives of many men today and tomorrow."

In his one concert given for his commanding officers at Camp Croft, Schwezoff saw how dance could enrich and educate the soldier. The dancer-soldier, himself, has it within his power to bring love and appreciation of the dance closer to the average man than it has ever been before. His opportunities in this respect are unique.

Schwezoff saw his work cut out for him; indeed, was scheduled to appear in two more concerts, and to lecture on dance at two local colleges, Limestone and Converse, when illness cut his activities short.

He deplores these reverses as he talks about life, art, the army, Russia, snow, the Red Army. Sitting in his New York apartment in an atmosphere of Byzantine icons and prints of the Petersburg barracks where his father before him knew army life, he philosophizes on life.

Although handicapped by his illness, he shows a spirit of valiance which is a credit to his character. He is always Igor Schwezoff and dauntless. He looks forward with great longing to return to his native land, be it during or after the war. Russian nationalism is an incredible thing. It rises from its own ashes like the phoenix. It surmounts even politics.

Schwezoff talks about his two brothers and his nephew now fighting in the Red Army. Suddenly he rises from his chair, his tall, spare frame, suggesting the borzoi (Russian wolfhound). He makes a beeline for the window, opens it, scoops up two handfuls of newly fallen snow and into it he plunges his face.

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SWING YOUR PARTNERS

(*Continued from Page* 17)

of the nineteenth century Quadrille and older country dance forms. Even Americans from different localities developed different figures and sequences, so in no time the promptor's job became a very important calling out of which figures and sequences were to be danced. With the characteristic American originality and humor, these calls took on the nature of running comment of the dance and dancers.

Another very interesting American development is the "Play-party Game". Miss Gadd tells us that in certain communities the church frowned upon dancing as an instrument of the devil and the fiddle especially had a Satanic influence. However, if you did a folk dance without music, then it was a game. Pretty soon the dancers accompanied their own dancing with singing, but apparently that did not qualify as music so it went uncensored. Eventually, the "Play-party Game" was an accepted institution even in the most sanctimonious community.

Miss Gadd emphasizes the desirability of keeping to the simple dances with large groups such as a leader finds at a canteen or Service Club.

"Americans," she points out, "like to enjoy their dances, and it is more fun to get going quickly with those that are simple or familiar than to spend time learning a lot of new ones or long difficult dances.

"Again, children love the country dances if they are kept simple and clear. The "Singing Game" is an excellent introduction for children because it dramatizes a story, and the words remind them of the action. 'A Hunting we will go', is a fine example of this. 'The Durham Reel' and 'Ribbon Dance' can also be taught to young children with success.

"Boys love the masculine qualities of the Sword and Morris dances. The athletic jumps of the Morris dance, to say nothing of the bells on their legs, fascinate the young males. Of course, a sword is always a symbol of manliness, and boys will spend hours happily working out these sword dance figures. A modern educational touch is given by letting the boys make their own swords in manual training periods."

One of the many successful activities which Miss Gadd has developed is "The Country Dancer", a quarterly magazine that reports the newest and best in the square dance world. Her article on "The Ballet and the Country Dance", in the new issue, is well worth hunting up.

Just returned from the South, where she investigated the country dances in the defense towns, canteens and USO Centers, Miss Gadd reports:

"Square, or country dancing is providing one of the important answers to the question of a recreation suitable for people of varied ages and backgrounds in USO Centers and in Service Clubs. I saw it in action at Centers in Jeffersonville and Charlestown, Ind., which mainly serve workers in defense plants, and their wives and children. The directors of both Centers agreed that the weekly square dance provided the most popular activity, and this was self-evident. These defense workers' centers provide recreation at almost any hour of the day or night. If you work on the "swing-shift" you are not ready for bed when you finish your working day at midnight, any more than are those people who follow the more orthodox hours of nine to five. Therefore, the "Swing-shift" Party, from midnight to 3 A.M. is a popular time for dancing.

"At the weekly square dance at Fort Knox, held on alternate Wednesdays at each of the two Service Clubs, many more soldiers than can dance at one time, wait their turn to get into a dance with the girls who come out in a group sponsored by the Service Club of Louisville. This same Club runs a square dance once a week, and uses certain square dance figures as "mixers" in its Sunday afternoon Tea Dances.

"As would be expected, square dancing is successful when there is a good leader and less successful if the leader lacks training or experience. Many more leaders who can "lead" without appearing to do so, are needed."

We will be happy to receive news and photos of Country Dance groups all over the country. We have many readers who want to read about you and your activities.

—EDITOR'S NOTE

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1927

Aggravating Waltz		Fanny May Bell	Dec.

1928

The Gigolo	Tango	Ernest Belcher	Jan.
Varsity Drag	Ballroom	Albert H. Ludwig	June
Doing a Cartwheel	Acrobatic	Frank Tupper and Earle Wallace	July
Las Marianas	Spanish	Guillermo del Oro	Aug.
Cortez Waltz	Ballroom	Fanny May Bell	Sept.
The Ya Ya	Exhibition Fox Trot	Cortez and Peggy	Oct.
The Tango Waltz	Exhibition	Dunn and Marchon	Nov.

1929

L'Amour de L'Apache	Adagio	Earle Wallace	Feb.

1930

A Lesson in Tap Dancing	(First)	Arthur Prince	Mar.
Fancy Costume	Toe	Edna Breyman	Mar.
Hoosier Hop	from It's Great Life		Apr.
Lesson in Tap Dancing	(Second)	Arthur Prince	Apr.
Body Exercises for Tap	Dancers	Arthur Prince	June
Honeymoon Rhythm	Tap	George Mitzi	July
Paramount Stamp	Novelty, Part 1	Arthur Prince	July
	Novelty, Part 2	Arthur Prince	Aug.
In the Wind	Plasto-rhythmic	Miriam Marmein	Dec.

1931

Skaters' Waltz	Children	Dorothy S. Lyndall	Jan.
Blue Birds	Toe Pantomime	Miriam Marmein	Feb.
Midway Rhythm	Ballroom	Victor Sylvester	Mar.
Dance of the Jungle	Rhythm	Merle Prince	Mar.
Advanced Toe Number		Lenoir Richards Martin	Apr.
Toe Strut		Lenoir Richards Martin	July
Prince Rhythm Buck		Arthur Prince	Sept.
The Pirate	For Boys	Miriam Marmein	Oct.

1932

Tango Variation	Exhibition	Harry Binick and Mimi Cutler	Jan.
Eastern Fantasia	Plastic	Miriam Marmein	Mar.
An Irish Jig		George Mitzi	Mar.
Mickey Mouse Revue	Group	Mrs. Herbert Lee	Apr.
Dutch Clog		Lenoir Richards Martin	May
Hari Sami	Japanese	Gladys Hight	May
The Olympiad	Soft Shoe	George Mitzi	June
Polly's Pilfered Puft	Child Solo	Norma Allewelt	July
Autumnal Song	Plastic	Miriam Marmein	July
Jester's Frolic	Pageant	Harriet F. Harris	Aug.
English Hunting Dance	Character	Dorothy S. Lyndall	Sept.
The Siboney	Ballroom	A. J. Weber	Sept.
School Days	Children	Norma Allewelt	Oct.
Hollywood Tango	Ballroom	Elisa Ryan	Oct.
Plasto-Rhythmic Design for Seven Dancers		Miriam Marmein	Nov.

1933

Cubanette	Ballroom	Maurine and Norva	Jan.
Sally Jim	Tango Waltz	Oscar Duryea	Feb.
The Dallas	Slow Fox Trot	Sam Bernard	Mar.
Tap Novelty		Lenoir Richards Martin	Mar.
Roosevelt Swing	Slow Fox Trot	Joseph Paul Neville	Apr.
Jazz Rhythm	Tap	Ray Leslie	Apr.
Off-Beat Rhythm	Tap	Jack Manning	May
Woodland Ballet	Outdoor		June
When I Am Glad	Children	Dorothy Alexander	July
Hollywood Fox Trot	Ballroom	Bessie Clark	Aug.
El Garrotin	Spanish	Guillermo del Oro	Aug.
Nira	Ballroom	D. M. of A	Sept.
3-Point-2 Hop	Ballroom	The Keenans	Sept.
Cuban Rhythm	Ballroom	Dorothy Cropper	Sept.
Tension and Release	Corrective	Portia Mansfield	Sept.
Devil Dance	Acrobatic	Alys Leffler	Oct.
Variation	Ballet	Lasar Galpern	Nov.
Blue Eagle Waltz	Ballroom	Helen M. Whitten	Nov.
Continental Tango	Ballroom	A. J. Weber	Nov.
Roosevelt Hop	Ballroom	Forrest Thornburg	Nov.
Beginners' Rhythm	Tap	George Mitzi	Dec.

1934

Chelsea Reach	Folk	Cecil Sharpe	Jan.
Blues Waltz	Ballroom	Alec Mackenzie	Jan.
Carioca	from Flying Down to Rio		Feb.
Lesginka	Tartar	Aron Tomaroff	Feb.
New Ballroom Combinations		Ed. P. Jameson	Mar.
Sleeping Beauty	Recital	Lucile Marsh	Mar.
Zuyder Zee	Children	Sonia Serova	Apr.
Fast Fox Trot Variations		Lucile Marsh	Apr.
Folly	Toe Solo	L. R. Martin	May
The Whistler and His Dog	Boy and Girl	Dorothy Alexander	June
Rendezvous	Com. Pantomime	Miriam Marmein	July

1935

The Story of Peter Rabbit	Children	Ruth Wilson	Jan.
The Mericano	Ballroom	Oscar Duryea	Jan.
The Longshore	Ballroom	Rust & Deunigan	Feb.
The Hoop of Happiness	Group	Lucile Marsh	Feb.
Triflin'	Interm. Tap	Jack Dayton	March
Robin Hood	Solo	Carmen Glenman	Apr.
The Hollywood	Interm. Tap	Frank Hall	Apr.
The Wesleyana	Ballroom	W. C. Freeman	May
Inspiration Waltz	Ballroom	Louis Stockman	May
The Martinique	Ballroom	Oscar Duryea	May
Dance of the Gypsy	Character	Dorothy S. Lyndall	May
Rondine	Group	Dorothy S. Lyndall	June
Rainy Day	Solo	Norma Allewelt	June
Invitation to the Dance	Pantomime	Dorothy S. Lyndall	Aug.
The Villain Pursues Her	Novelty	Harry Berlow	Aug.
Flying Hands	Novelty	Dorothie Smith	Sept.
Piccolino	Ballroom	Dorothy Norman Cropper	Sept.
Trio Adagio		Grace Bowman Jenkins	Nov.
Fox Trot Novelty	Ballroom	Robert Hefftner	Nov.
Tango Variations	Ballroom	Bassoes	Nov.
Truckin'	Tap	Bernie Sager	Dec.
Truckin'	Ballroom	Sager and Hefftner	Dec.

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Fox Trot Variations	Ballroom	Louis Stockman	Feb.
Circles	Novelty	Dorothy S. Lyndall	Mar.
Riviera	Ballroom	Thomas Parson, Margaret Burton	Mar.
Let Yourself Go!	Tap	John Lonergan	Apr.
Fox Trot Variations	Ballroom	Don Le Blanc	Apr.
Espanita	Group	Dorothy S. Lyndall	May
Tango Americain	Ballroom	Esther Pease	May
Tango	Ballroom	Thomas E. Riley	June
My Little Grass Shack	Hula	Vivienne Huapala Mader	July
La Bamba	Ballroom	Parson-Burton	July
Swing Waltz	Ballroom	Helon Powell Poole	Aug.
Valse Noble	Ballet	Lasar Galpern	Aug.
Swingology	Ballroom	Clement O. Brown	Oct.
Swing	Ballroom	Dorothy Norman Cropper	Oct.
Fifth Variation	Ballet	Ella Daganova	Oct.
Rhythm Tap	Tap	Bobby Rivers	Oct.
Las Sevillanas	Spanish	Angel Cansino	Nov.
The Collegiate Swing	Ballroom	Thomas Parson	Nov.
Elementary Fox-Trot	Ballroom	Albert Butler	Dec.
Intermediate Fox-Trot	Ballroom	Albert Butler	Dec.
Over the Hurdles	Novelty Tap	Harry Berlow	Dec.
Swing Time One-Step	Ballroom	Edna Rothard Passapae	Dec.

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Su-zi-Q	Tap	Bernie Sager	Jan.
Pas de Deux from Le Lac Des Cygnes	Ballet	Nancy Knott	Feb.
A Girl, A Boy, A Locket	Pantomime	Dorothy S. Lyndall	Mar.
German Band	Ballet	Gladys Hight	Apr.
Swing Bolero	Ballroom	Henry Jacques	July
Flash	Tap	Gene Kelly	Sept.
Mazurka	Folk	Hazel Sharp	Oct.
The Big Apple	Ballroom	Thomas Parson	Nov.
Exhibition Rumba	Ballroom	Donald Sawyer	Dec.

NOTE: Order by date of issue, i.e. month and year and pay only 25c for each MONTH ordered regardless of number of routines issued as appearing in that issue.

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DANCE CALENDAR

★ February 7—	Ballet Theatre	San Diego, California
February 8—	Doodle Dandy of the U. S. A. (Feb. 8 & 9)	Aurora, Illinois
	Ballet Theatre (Feb. 8-13)	Los Angeles, California
	Jane Dudley, Sophie Maslow, William Bales	Baton Rouge, La.
February 9—	Ballet Russe de Monte Carlo	Charleston, W. Va.
	La Meri and her Natya Dancers	Ethnologic Dance Center, N. Y. C.
February 10—	Doodle Dandy of the U. S. A.	Riverside, Illinois
	Jane Dudley, Sophie Maslow, William Bales (Feb. 10 & 11)	Washington, D. C.
February 11—	Doodle Dandy of the U. S. A.	Kenosha, Wisc.
	Ballet Russe de Monte Carlo	New Castle, Pa.
February 12—	Doodle Dandy of the U. S. A. (Feb. 12 & 13)	La Crosse, Wisc.
	Ballet Russe de Monte Carlo	Youngstown, Ohio
	Jane Dudley, Sophie Maslow, William Bales (Feb. 12 & 13)	Baltimore, Md.
February 13—	Ballet Russe de Monte Carlo Feb. 13 & 14)	Cleveland, Ohio
February 14—	Y. M. H. A. Dance Recital	92nd & Lexington Ave.. N. Y. C.
February 15—	Doodle Dandy of the U. S. A.	La Grange, Ill.
	Ballet Theatre	Tucson, Arizona
	Ice-Capades (Feb. 15-21)	Cleveland, Ohio
	Maria Gambarelli	Bangor, Me.
February 16—	Doodle Dandy of the U. S. A. (Feb. 16 & 17)	Waukesha, Wisc.
	Ballet Russe de Monte Carlo (Feb. 16-20)	Pittsfield, Mass.
February 17—	Ballet Theatre	San Antonio, Texas
	Maria Gambarelli	Brockton, Mass.
February 18—	Doodle Dandy of the U. S. A. (Feb. 18 & 19)	Omaha, Neb.
	Ballet Theatre	Dallas, Texas
February 19—	Ballet Theatre	Denton, Texas
	Maria Gambarelli	Nashua, N. H.
February 20—	Doodle Dandy of the U. S. A.	Kansas City
	Ballet Theatre	Fort Worth, Texas
February 22—	Ballet Theatre	Oklahoma City, Okla.
February 23—	Doodle Dandy of the U. S. A. (Feb. 23 & 24)	Lincoln, Neb.
	Ballet Theatre	Kansas City, Mo.
	Ice-Capades (Feb. 23—Mar. 6)	Philadelphia, Pa.
	La Meri and her Natya Dancers	Ethnologic Dance Center, N. Y. C.
February 24—	Ballet Russe de Monte Carlo	Fredericksburg, Va.
	Ballet Theatre (Feb. 24—Mar. 7)	Chicago, Illinois
	Maria Gambarelli	Allentown, Pa.
February 26—	Ballet Russe de Monte Carlo	Blacksburg, Va.
February 27—	Ballet Russe de Monte Carlo	Roanoke, Va.
★ March 1—	Doodle Dandy of the U. S. A.	Fort Worth, Texas (tentative)
	Maria Gambarelli	Utica, N. Y.
March 2—	Doodle Dandy of the U. S. A.	Dallas, Texas (tentative)
	La Meri and her Natya Dancers	Barbizon Plaza Theater, N. Y. C.
March 4—	Doodle Dandy of the U. S. A.	Baytown, Texas (tentative)
	Maria Gambarelli	Lansing, Mich.
	Y. M. H. A. Dance Recital	92nd & Lexington Ave., N. Y. C.
March 6—	Doodle Dandy of the U. S. A.	Harlingen, Texas (tentative)
	Maria Gambarelli	Flint, Mich.
March 8—	Doodle Dandy of the U. S. A.	San Angelo, Texas (tentative)
	Ice-Capades (March 8-12)	Toronto, Canada
March 9—	Doodle Dandy of the U. S. A.	Abilene, Texas (tentative)
	La Meri and her Natya Dancers	Ethnologic Dance Center, N. Y. C.
March 10—	Doodle Dandy of the U. S. A.	Amarillo, Texas (tentative)
March 11—	Maria Gambarelli	Cedar Rapids, Ia.
March 12—	Doodle Dandy of the U. S. A.	Greeley, Colo.
	Maria Gambarelli	Rapid City, S. D.
March 13—	Doodle Dandy of the U. S. A.	Denver, Colo.
March 14—	Ice-Capades (March 14-April 4)	Chicago, Illinois
March 15—	Doodle Dandy of the U. S. A.	Ogden, Utah
	Maria Gambarelli	Sheridan, Wyo.